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ABSTRACT

Intended for teachers of gifted students in grades 4-12, the curriculum uses six of Shakespeare's comedies ("The Taming of the Shrew," "The Tempest," "Twelfth Night," "The Comedy of Errors," "As You Like It," and "A Midsummer Night's Dream") as materials for nurturing intellectual and artistic experiences, social awareness, leadership training (through dramatic productions), academic motivation, and memory training. Student activities are reflected in the following curriculum objectives: (1) study "Shakespeare the Language Maker"; (2) learn an extensive number of rhetorical devices; (3) analyze passages rhetorically and rehearse them creatively; (4) perform scenes; (5) design and produce original projects; and (6) evaluate student performance. Following an introductory chapter describing the curriculum objectives, Part I provides an illustration of metrical and rhetorical analysis and figures of speech. Part II discusses the origins and definitions of rhetoric, while Part III presents 70 grammatical and vocabulary devices with examples. Part IV offers exercises in lexical and metrical vocabulary, dramatic conventions, and creating a character. Part V outlines criteria for judging the student's dramatic performance and provides excerpts/scenes selected for elementary and secondary students. Related activities (word games, original writing, and research projects) are suggested in Part VI. Appendices and a bibliography conclude the volume. (JW)

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Word Magic: Shakespeare's Rhetoric

r Gifted Students

by Ellen S. Kester, Ed.D.

Illustrated by Joseph R. Turner III

KATE. WHAT, DID HE MARRY TO FAMISH ME?
(THE TAMING OF THE SHREW IV, III, 4)

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Shakespeare's Rhetoric

for Gifted Students

by Ellen S. Kester, Ed.D.

Illustrated by Joseph R. Turner III

TITANIA. THOU ART AS WISE AS THOU ART BEAUTIFUL.
(AMND III, i, 144)

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DEDICATION

For June J. Bube, my daughter, and Kristopher K. A. Johnson, my son, who as children first came under the spell of Shakespeare's "word magic" and who in the professions of the teacher and writer continue to appreciate and explore the "tricks" and "strong imagination" of that "poet's pen."

For my husband, A. Dwight Kester, who knows his only real rival for my affection is Will Shakespeare!

(Folger Edition Excerpts: Permission by Simon & Schuster, New York)

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DR. ELLEN S. KESTER

Dr. Kester earned a B. A. degree in English from Oberlin College, Ohio, an M.A. degree in Dramatic Arts from the University of California, Berkeley, and an Ed.D. degree in Curriculum/Psychology from the University of the Pacific, Stockton. She has taught at all levels -- preschool through the university -- and holds California elementary, secondary, community college, and administrative credentials.

Presently she is Director of Creative Education SOI, in Pacific Grove, California and Director of the Annual Monterey Peninsula GATE Institute held each summer at the Asilomar Conference Center. Dr. Kester, a published author of young adult fiction, has written curriculum for Silver Burdett Co. and testing materials for CTB/McGraw-Hill, Inc. A frequent speaker at state and national conferences, she also writes for several professional journals. At CSU, Chico, she originated courses in creative teaching and gifted education and designed and co-directed a Summer Academy for gifted/talented students. Dr. Kester is a certified advanced trainer in the Structure of the Intellect (SOI).

AUTHOR'S NOTE

> "Until now, my boy," said Dallben, "you were a great 'perhaps.'"
>
> (Alexander, p. 295)

Thus spoke the wizard to Taran, the assistant pig-keeper who made the right choices in his young life and so earned the position as the "High King" of Prydain.

WORD MAGIC is a curriculum for the teachers of gifted students and for those students themselves. It is hoped that the objectives, instructional strategies, the exercises, and performance activities will help teachers and students to make good choices -- rhetorical and moral -- to become critical and creative problem-solvers. Six of Shakespeare's comedies comprise the "materials" and over 100 rhetorical and metrical "secrets" furnish a key to Shakespeare's "word magic." This "WHAT-TO, HOW-TO, and WHY-TO" approach will shorten the working hours for teachers (the "wizards") and expand the rewards for them and their "charges" ("Taran's").

The quintessential element is that the giftedness of both teachers and students is a great "perhaps" until a curricular design points the direction to a fulfilling series of decisions. This author "fell in love with" Shakespeare a long time ago and knows that a well-thought-through curriculum can spark this "affair" in other students' lives. If WORD MAGIC achieves this, all of our "great 'perhapses'" will become Kings and Queens of Prydain.

TABLE OF CONTENTS

Page

INTRODUCTION: An Appropriate Curriculum: Objectives 1
  Giftedness and Creativity 1
  Thirteen Objectives 2
  The Six Plays in WORD MAGIC's "Contents" Listed 3
  Five Additional Objectives 3

PART I: A Preview: "The Necessity of the Text" 5
  Metrical and Rhetorical Analysis Illustrated: (Example: A Midsummer Night's Dream: II, i, 43-59) . . 6
  Tropes (Figures of Speech) 10
  Objectives Summarized 12

PART II: Rhetoric: Origins and Definitions 13
  Origins of Rhetoric 13
  Working Definitions 14

PART III: Annotated Glossary: Devices and Illustrations . . . 17
  Shakespeare, the Poetic Dramatist: Aposiopesis 17
  Definitions and Illustrations: Gramatical and Vocabulary Devices 18
    (Seventy Terms and 70 plus illustrations from:
    The Taming of the Shrew, The Tempest,
    Twelfth Night, The Comedy of Errors,
    As You Like It, and A Midsummer Night's Dream
  Summary 60

PART IV: HOW-TO: Early and Middle Rehearsals (Exercises) . . 61
  Planning ("Preparation")
    Six Steps Plus A Criteria: Audition Scoreboard 61
  Direction-Setting ("Concentration") 64
  Early Rehearsals ("Incubation")
    Vocabulary, Lexical and Metrical
    Definitions, Illustrations and Exercises 64
  Middle Rehearsals ("Incubation" continued) 70
    Dramatic Conventions: Twenty-two Definitions, Illustrations, and Exercises 70

PART IV (continued)

Page

Creating a Character 86
Character Motivation: Exercises 86
Vocal Technique: Exercises 86
Body Positions: Exercises 87
The Actor on the Stage: Exercises 89
Technical Theatre 93
Summary 95

PART V: From Final Rehearsal to Performance ("Incubation" completed; "Illumination" or the "a-ha" attained) 96
Five Kinds of Synchronization 96
"The Necessity of the Text" 96
Ensemble Acting 97
Location/Technical Aspects 97
The Performance Script: Narrational Styles 98
Organizational Possibilities 98
Performance Criteria 100
Criteria: Performance Scoreboard 101
Selection Rationale 103
Elementary Students
Secondary Students
Excerpts for Elementary Students: HOW-TO 104
Twelve with Rhetorical Analyses
Fourteen Additional Suggestions
Excerpts for Secondary Students: HOW-TO 122
Twelve with Rhetorical Analysis
Twenty-eight Additional Suggestions
"Recapitulations" and "Foreshadowing" 156

PART VI: Serendipity 157
Affinity with Shakespeare's Characters: The Students' Key Discovery 158
Communication Skills: Rhetoric Is Basic 159
A "Generalist" Education for Tomorrow's Leaders, Inventors, and Creators 160
Shakespeare: A "Class-A" Model 161

Page

PART VI (continued)

Spill-Over's: Transfer 161

WORD MAGIC -- Student Government: Transfer Analysis . . . 162

Spin-Off's: "Elaboration" 163

Word Games: Examples 163

Original Writing and Performance: Projects 162

Research: Topics 168

Conclusion 169

APPENDICES 170

BIBLIOGRAPHY 189

PREFACE

The "Art" of the Poetic Dramatist

> The poet's eye, in a fine frenzy rolling,
> Doth glance from heaven to earth, from earth to heaven;
> And as imagination bodies forth
> The forms of things unknown, the poet's pen
> Turns them to shapes, and gives to airy nothing
> A local habitation and a name.
>
> A Midsummer Night's Dream, V, i, 13-18

Shakespeare himself wrote no "literary criticism"; instead, he incorporated into the text of a number of his plays, a metaphoric portrayal of the "poet" as artist. In fact the "role" or contribution of the artist is one of his chief themes. Similarly he wrote no book on "acting," but Hamlet's advice to the visiting players is very familiar, (Hamlet, III, ii, 1-44). It may be that Prospero, the "magician" in The Tempest, the play regarded by most Shakespearean scholars to be his last, most cogently dramatizes the artistry of the poet. Miranda says of his ability, "If by your art, my dearest father, you have/Put the wild waters in this roar, allay them," (The Tempest, I, ii, 1-2). This seems to echo Theseus' description of the function of the "poet's pen" quoted above: ". . .bodies forth. . ."

A contemporary of Shakespeare caught the uniqueness of his genius; his critique summarizes the opinion of the world including that of students who have a happy, instructive experience with his characters. Francis Meres spoke in 1598 of the "mellifluous and honey-tongued Shakespeare. . ." of Shakespeare's superiority in both "Comedy" and "Tragedy" in the words, ". . .So Shakespeare among the English is the most excellent in both kinds for the stage. . ." (Meres, in Kermode, p. 31). The key thrust of WORD MAGIC is to introduce students to the humanizing influence of Shakespeare, the world's greatest poetic dramatist.

Puck: "How now, spirit! whither wander you!"

(A Midsummer Night's Dream II, i, 1)

INTRODUCTION

An Appropriate Curriculum: Objectives

This is an appropriate curriculum for gifted, creative, and talented students (G/C/T) in grades 4 - 12 because both their teachers and these very capable students themselves are eager for curriculum that is VALID and ADVENTUROUS. Gifted, creative, and talented students are individuals as all students are; i.e., stereotyping is out! These students come in various sizes, shades, and shapes, social classes and ethnic origins. In their family, school, and community lives, they exhibit a diversity of energies, interests, abilities, and personalities.

Much research has focused on the relationship of "giftedness" to "creativity." Most authorities agree that highly creative production is attained by highly intelligent people, but all highly intelligent people are not highly creative (Smith, pp. 71-72). Teachers are well aware of the conformity that even the brightest children resort to in order to preserve their social standing in the classroom. Often this means curbing their creative inclinations and even stifling their intellectual curiosity.

The hope for these students lies in the ingenuity of teachers who will create stimulating curriculum and encourage original responses. Too often classroom activities are "too tame" for these students, too ordinary and non-stretching. Consequently, both intellectual and creative efforts diminish. Frequently, these especially talented students have to look to "extracurricular" activities for challenge and fulfillment. An alternative is to be fully aware that both teaching and learning in the day-to-day curricular experiences of these students must reflect the research that suggests that:

> Creative children like to attempt challenging, difficult and dangerous tasks; they strive to bring order out of disorder, sense out of chaos; they seek for a purpose (Smith, p. 76).

Appropriate curriculum for these students must be difficult and "dangerous" as well as purposeful. It cannot be the typical "menu" offered in many school districts' programs. WORD MAGIC is "dangerous" in that it contains complex subject matter requiring rigorously intellectual work. It demands industry and perseverance. It entails high-level thinking and risky creative responses. Often in rehearsals, teacher and students will have to "strive to bring order out of disorder" as the students catch the excitement of performing really well.

"Gifted" teaching will enable students to grasp Shakespeare's rhetorical style and to accomplish the many facets involved in performance, whether in their own classroom, going "on tour" to other classrooms, or putting on a program for the entire school in the "multiple-use" room. With performance as its goal, both the gaining of linguistic knowledge and the oral interpretation of SHAKESPEARE'S LANGUAGE will resonate with individual and group "purpose."

The main OBJECTIVE for this curriculum is that STUDENTS will expand their knowledge and enjoyment of Shakespeare's plays by:

1. Studying Shakespeare the Language-Maker.
2. Learning an extensive number of rhetorical devices.
3. Analyzing passages rhetorically.
4. Rehearsing these passages creatively.
5. Performing excerpts from six comedies.
6. Designing and producing original projects (spin-offs).
7. Evaluating their work in light of agreed-upon criteria.

Through the experiences with WORD MAGIC enumerated above, students will achieve the following additional OBJECTIVES:

1. Exercise and sharpen their cognitive abilities.
2. Learn the components of DRAMA (setting, plot, characterization, exposition, foreshadowing, contrast, suspense, dialogue, and theme).
3. Grow in self and social awareness.
4. Develop an appreciation of ART as an imperative educational ingredient (rather than as a "fringe" benefit).
5. Extend their sensitivity to, and facility with, LANGUAGE in all its forms: oral and written.
6. Discover and cultivate a number of creative abilities.

The above OBJECTIVES are appropriate for gifted, creative, and talented students because of these students' individual differences and because of a pervasive trait in their responses to academic challenges. A leading researcher in the field of G/C/T education reports that these students share a key characteristic (Gallagher, p. 19):

> The one factor that youngsters labeled "gifted" have in common is the ability to absorb abstract concepts, to organize them more effectively, and to apply them more appropriately than does the average youngster.

WORD MAGIC will elicit this capacity as the students encounter ideas that are implied, symbolized, or personified in the highly imaginative settings and a vast array of characters. The six comedies comprising the core of this curriculum are presented in the order in which Shakespeare probably wrote them. Comedy is a valid vehicle for these students for it requires a sense of humor and a good imagination. These are both related to "abstract thinking." Gifted students do well in the Structure of Intellect Sub-Tests that reveal upper levels of cognitive abilities: Relations, Systems, Transformations, and Implications (R. Meeker, p. 33, 1980). WORD MAGIC invokes these abilities enabling students to track the themes and interaction inherent in Shakespeare's comedies (Traversi, p. 60):

> The essence of Shakespearean comedy lies in the undermining of the common order of reality, in its temporary substitution by an unfamiliar and more disturbing world from which the principal characters finally return to that same order with their initial preconceptions shattered and their natures correspondingly enriched.

Understanding this "essence" or the symbolism involved in Shakespeare's comic worlds, will elicit and enhance the unusual cognitive abilities of these students. The especially chosen excerpts in WORD MAGIC are taken from: THE COMEDY OF ERRORS, THE TAMING OF THE SHREW, A MIDSUMMER NIGHT'S DREAM, AS YOU LIKE IT, TWELFTH NIGHT, and THE TEMPEST. The curricular excerpts are quoted from the Folger Library Edition Pocket Books published by Washington Square Press. By studying the plays in the above order, attention can be called to Shakespeare's development as a playwright. For example, WORD MAGIC will point out that in his earlier plays, the rhetorical devices are less integral to his meaning than in his mature works. As he perfected their use, his form and content become one as is always the case in supreme art.

Several concluding observations about the characteristics of gifted, creative, and talented students further confirm the appropriateness of this curriculum. In addition to intellectual and artistic experiences, WORD MAGIC offers experiences that nurture:

1. Social Intelligence: Dramatic production is a social endeavor; it demands superb "team work." Because these students are quite capable of working independently, they often need incentives to collaborate with others. Participating together in a joint effort such as an Evening of Theatre or just a Special Friday Program will provide experiences that nurture both self-clarification and social awareness.

2. Leadership Training: These students who are tomorrow's leaders need the "forum" in which to grow; i.e., the experiences that dramatic production offers. As they plan and execute their performances, they will need to "weigh" and "balance" a range of possibilities. They will have practice as problem-solvers and "decision-makers" when they:

   a. Arrange the scenes (editing in some cases) and write their scripts (an example is given later).
   b. Schedule their productions (interpersonal work with other teachers, the principal, and parents).
   c. Create and produce their programs (silk-screening? type-setting? calligraphy?, etc.).
   d. Design and distribute publicity.
   e. Design and coordinate the "technical" aspects of theatre, i.e., costumes, makeup, sound and light effects.

3. Motivation: MODELS of high achievement, originality, and genius generate academic motivation and personal direction. Shakespeare's plays expose students to the best illustrations of language in the world's library. Because the teachers of these students and the students, alike, are capable of handling the high demands of the "best," WORD MAGIC will add a purposeful, and, therefore, an enjoyable component to a G/C/T program.

4. Memory Training: Appropriately, the exercises in WORD MAGIC elicit and nurture memory, a cognitive ability which inevitably distinguishes the gifted student. Rhetorical analysis sensitizes the student's

mind and ear to words as conveyers of meaning. Becoming aware of the "lexical patterning" of a speech helps the student-actor to commit the lines to memory. Rhetorical knowledge facilitates accurate interpretation and memorization resulting in dynamic performance.

5. Transfer: Studying and performing Shakespeare's language, the vehicle by which they comprehend his imagination, will empower gifted, creative, and talented students with new tools by which to structure and share their own ideas in all their school assignments. In contrast to a cursory reading of Shakespeare or a subjective, uninformed paraphrasing of his lines that often turns off even these bright students to Shakespeare, RHETORICAL ANALYSIS facilitates accurate interpretation. Experiencing Shakespeare the playwright at work will engage students in his imagination and accrue to them a language finesse. In a contagious way, Shakespeare will "rub off" giving these bright students his profound perspective of human nature. Speaking of both Milton and Shakespeare, the 19th century scholar's insights explain this effect (Hazlitt, p. 125):

> They owe their power over the human mind to their having had a deeper sense than others of what was grand in the objects of nature, or affecting in the events of human life.

Thus, time spent with Shakespeare's "mind" will be conscious-expanding for students. Summarily, WORD MAGIC is appropriate because these students require a "qualitatively differentiated" curriculum as stipulated in the federal and state mandates. The objectives, the instructional strategies, and the content or "materials" in this curriculum offer opportunities for high-level thinking and risk-taking creativity. The work of a number of key researchers in the field of G/C/T education informs this curricular project: J. P. Guilford, Jean Piaget, James Gallagher, Ellen S. Kester, Joe Renzulli, E. P. Torrance, James A. Smith, Mary N. Meeker, Paul Plowman, Jacob W. Getzels, Philip W. Jackson, and others. The BIBLIOGRAPHY lists additional G/C/T experts and also key scholars in the field of Shakespeare criticism. Altogether, the various components of WORD MAGIC account for its being an especially appropriate key curriculum for gifted, creative, and talented students, and their gifted teachers.

PART I: A PREVIEW

"*The Necessity of the Text*"

To an acting class at the University of California, Santa Cruz, Paul Whitworth, a visiting actor from the Royal Shakespeare Company, explained,

> Whenever a production of Shakespeare *fails*, quite likely it does so because, in their preparation, the actors content themselves with a mere "paraphrasing" of the lines.

He pointed out that instead, "the actors must know exactly what Shakespeare is saying and how he is saying it." He called this mandate, "the necessity of the text," (Summer Session, 1984). With this kind of direction, the student acting became dynamic. The *Shakespeare-Santa Cruz Festival* is known for its authenticity and originality.

Another Shakespeare critic, William Hazlitt (1778-1830), has implied a similar imperative in observing, "In Shakespeare, any other word but the true one, is sure to be wrong," (p. 127). In the following excerpt, from A MIDSUMMER NIGHT'S DREAM (Act II, Sc. i, Lines 43-59), Shakespeare puts into Puck's mouth, Puck's own character sketch. The playwright's *words* vividly "picture" the delightful, impish Robin Goodfellow whose *behavior* serves as the "vehicle" for much of the action in the play. A brief rhetorical analysis of this excerpt is placed here to tantalize as well as inform. Titania's fairy asks and Puck responds identifying himself:

Fairy: Are you not he?
Puck: Thou speakest aright;
I am that merry wanderer of the night.
I jest to Oberon, and make him smile
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal;
And sometime lurk I in a gossip's bowl
In very likeness of a roasted crab,
And when she drinks, against her lips I bob
And on her withered dewlap pour the ale.
The wisest aunt, telling the saddest tale,
Sometime for three-foot stool mistaketh me;
Then slip I from her bum, down topples she,
And "tailor" cries, and falls into a cough;
And then the whole quire hold their hips and loffe,

And waxen in their mirth, and neeze, and swear
A merrier hour was never wasted there.
But room, |fairy!||| Here comes Oberon.
Fairy: And here|my mis|tress.|| |Would that he|were gone.

I. Elizabethan Words: First, students need to know the meanings of the "strange" words in the passage. The following key is found on page 16 in the Folger Edition:

Line 43. gossip's bowl: actually a bowl belonging to an old lady
Line 52. aunt: old woman
Line 54. bum: rump
Line 55. "tailor": an exclamation with doubtful meaning
Line 56. quire: company. loffe: laugh.
Line 57. waxen: increase. neeze: sneeze.
Line 58. wasted: spent
Line 59. room: make away

II. Rhyme and couplet schemes (The definitions in II and III are found in Barry and Wright's Literary Terms: Definition, Explanations, Examples). This passage hinges on eight "open" couplets with the paired lines ending in "end rhyme" defined as a rhyme scheme in which the rhyme occurs in the final accented vowels. In open couplets, the thought carries through a number of lines. Open couplets are two successive verse lines that are matched in meter, rhyme, or both. In this passage it is "both."

III. Scansion is the analysis of the metric system of a line by considering its structure of unaccented and accented syllables (Brooks and Warren, p. 129):

> The purpose of scansion is not to record all the nuances of a dramatic and expressive reading of the poem, but simply to indicate the basic pattern and the main deviations from it.

A. Iambic pentameter: Most lines in this passage contain five "feet" and each foot contains, first, an unaccented syllable, and, then, an accented syllable.

B. Rhetorical variation: Occurs when the specific lines in a passage diverge from the basic or expected rhythm that has been established.

1. Purposes: Always for focus or emphasis. Brooks and Warren (p. 137) illumine this concept:

> . . .as in all verse, two principles are at work: (1) a principle of metrical regularity which conditions our reading toward a fixed recurrence of stress and tends to level out divergencies from the norm; and (2) a principle of dramatic and rhetorical emphasis which demands stresses that sometimes coincide with those of the metrical pattern and sometimes diverge from them. The characteristic rhythm of a piece of verse comes from the interplay of these two principles.

2. Instances: (Irregular lines); (Not the typical iambic pentameter).

Lines 42-43: 4 feet between them (first 3 feet are iambs; 4th foot is anapestic (two unaccented followed by one accented syllable).

Line 45: The comma calls for a (long) pause (a caesura). ‖
Foot one and Foot two: iambs
Foot three: anapestic (two unaccented syllables with the caesura or pause receiving the stress)

Line 47: Foot one is irregular (Neighing). The first syllable receives a secondary stress (spondee) instead of being unaccented

Line 58: Foot two is anapestic; the other 4 feet are iambic

Line 59: Two iambs, third foot with a caesura, fourth foot is anapestic, and the fifth foot is an iamb.

Line 60: (Completes Puck's lines). Two iambs; third foot an iamb with the caesura (‖) getting the main stress (at the point of the period). The fourth foot is anapestic.

C. Blank Verse: Much of Shakespeare's verse is "blank" which is unrhymed iambic pentameter. Most of Shakespeare's lines, as was the case with most of the Elizabethan drama, are written in iambic pentameter. This passage and others in A MIDSUMMER NIGHT'S DREAM employ the open couplets, a "formal" kind of verse (even more formal than iambic pentameter). The rhetorical effect is to create a "magical land" where the extravagance of young (a key theme) is being dramatized.

D. Stanza: This particular speech has the characteristics of a "stanza." Stanzaic form occurs when the poet repeats units having the same number of lines, the same metrical pattern, and often an identical rhyme scheme. Because numerous such "stanzas" occur in Shakespeare's plays, he is known as a "poetic dramatist." The student will note that these 18 lines fulfill the following definition, thus, explaining again the formal, highly organized, and thus "artificial" fairy-like atmosphere it conveys (Perrine, p. 771):

> In addition to the internal ordering of materials, images, ideas, and sounds, the poet may also impose some external pattern on his poem, may give it not only an inside logical order but an outside symmetry.

IV. Rhetorical devices: Basic definitions. (Extended definitions are given for both A and B in the ANNOTATED GLOSSARY).

A. "Figures" or "Schemes": Over 200 of these were listed in the pseudo-Ciceronian Ad Herennium (Vickers, p. 86). WORD MAGIC defines and illustrates a number of these that will be most helpful for young Shakespearean scholars. These "figures" involve:

1. Changes with the shape or physical structure of language
2. The placing of words in certain syntactical positions (lexical congruence or incongruence)
3. Their repetition in varying patterns (lexical patterning)

B. "Tropes" (or "figures of speech" as they are more often called today. WORD MAGIC will use the term "tropes" to distinguish them from the rhetorical "figures." These tropes:

1. Involve a change or transference of word meaning from the literal to the imaginative plane.
2. Examples: metaphor, simile, irony, allegory, understatement, metonymy, synecdoche, hyperbole, etc.

C. Poetry vs. Prose (more extended definition in GLOSSARY): As preparation here for the following rhetorical analysis a fundamental definition will suffice. Brooks and Warren (pp. 119-120) suggest: "The form of poetry . . . is more closely organized than is the form of prose," and "This tendency toward a high degree of organization in poetry is most obvious in the use of rhythmical language."

D. Poetry vs. Verse: Versification involves the meter or rhythm of language. "Verse" could signify merely one line in a poem or a number of lines. (The various kinds of meter are discussed in the GLOSSARY.) The terms below "logical sense of words" and "associations of words" encompass the rhetorical devices. Brooks and Warren point out that poetry is more than meter or the rhythm of language (p. 123):

> To have poetry the words must be related in other ways as well. Verse is simply one of many instruments--narrative, dramatic incident, figurative language, logical sense of words, associations of words--at the poet's disposal.

V. Key "figures" or rhetorical schemes in Puck's speech:

A. Anaphora: a device that repeats a word at the beginning of a sequence of clauses to give a symmetrical structure.

1. Purposes: This symmetrical effect evokes emphasis (like the repetition of a note in music). It also evokes a unity to the passage. Finally, its use facilitates the memorization of these lines.

2. Instances: Lines 48, 50, 51, 55, 56, and 57 all start with "And." Shakespeare does not adhere strictly to the ancient device but derives the same effects even though slightly modifying it (the six instances of "And" do not all follow in uninterrupted sequence).

B. Polyptoton: A defice which takes a word and echoes it with another word derived from the same root.

1. Purposes: Again for unity and emphasis, in this case, the key to Puck's nature and to the tone of the whole play; i.e., Shakespeare's A MIDSUMMER NIGHT'S DREAM is classified as a "romantic comedy," and Puck is his main dramatic vehicle or cause of the hilarity in the play.

2. Instance: "Merry" wanderer in Line 44 and "merrier" hour in Line 58. Shakespeare's deliberately placing this word at the beginning and end of this speech carefully delineates Puck's characterization.

C. Lexical Patterning (Quirk, pp. 80-82): Sometimes called word or lexical congruence (or incongruence), lexical interaction, or grammatical patterning (in the quotation above, "logical sense of words" and "associations of words"). This entails a process of linking key images together throughout a passage (a network of images or phrases). These "links" could be related semantically, morphologically, or grammatically. Quirk (p. 80) calls this the "stock machinery of imagery and suggests that "characteristically the Shakespearean image is developed in a pairing of lexical items through syntax or collation or both."

1. Purposes: Unity is the end result of this piling up, accumulating, or intertwining of images. As in music the writer is aiming at the effect that results from devising "variations on a theme or motif," which is coherence. For the student-actor, knowing these structural devices facilitates interpretation and memorization.

2. Instances:

a. In Line 43 the word "speakest," a verb, is linked to the adjectives in Line 52 the words "wisest" and "saddest" because of their "est" endings. Exhibiting the "es" as well, the two instances of "likeness" (Lines 47 and 49) reinforce the sound-color cementing the words and lines while depicting Puck's mischievous behavior. The primary effect is a sound-sense coordination: unity.

b. The words indicating progression of time in several lines provide an underlying order or sequence (a linking) which unifies this passage: In Line 44 the word "night" establishes the "time" when this magical creature typically circulates. The other key "time" indicators are really "transitional" words or devices in the passage linking together the incidents through which Puck characterizes himself. Line 46 "When;" Line 48 "sometime;" Line 50 "when;" Line 53 "Sometime;" Line 54 "Then;" Line 56 "And then;" and finally the word "hour" in Line 58 concludes Puck's character sketch and simultaneously rounds out the time sequence.

c. Dynamic Verbs: Shakespeare's poetry is recognized for its action-packed verbs and verbal-like nouns or verbal-like "clause-embedded modifiers" (Quirk, p. 79). These provide a close or tight lexical patterning or fabric that holds the verse together. At the same time these grammatical elements bestow a highly dynamic color on the character and incidents.

1) Action verbs: speakest, jest, make, smile, beguile, neighing, lurk, drinks, bob, pour, telling, mistaketh, slip, topples, cries, falls, hold, loffe, waxen, neeze, swear, wasted, comes.

2) Verbal-like nouns or clause embedded modifiers: "merry wanderer;" "fat and bean-fed horse;" "filly foal;" "gossip's bowl;" "roasted crab;" "withered dewlap;" "wisest aunt;" "saddest tale;" "three-foot stool;" "bum;" "mirth;" and "merrier hour."

D. Antithesis is a rhetorical device in which distinctly contrary ideas or chracters are contrasted "within a carefully balanced grammatical construction," (Barry and Wright, p. 7).

1. Purpose: Antithesis always clarifies two contrasting elements: characters or ideas. Sometimes it heightens tension (particularly in tragedy). In this speech it is a vehicle for humor. In this speech, through antithesis, Shakespeare characterizes the mischievous Puck by showing his trickery and the reactions of his "victims."

2. Instances: The first contrast is Puck vs. Oberon (Line 45) which conveys Puck's role as the "clown" or "jester" in Oberon's court. In Lines 44-48, Puck depicts a scene in which he is invisible. First, his antics confuse the "gossip" or older woman and, then, the

"wisest aunt" who is also confused by his tricks. She then appears foolish and the crowd around her ("quire") laughs merrily. Antithesis is additionally effective when combined with isocolon.

E. Parison is a rhetoric device in which adjacent clauses or sentences, word corresponds to word or else a similar group of noun with noun or adjective with adjective, etc.

1. Purposes: It increases the symmetrical effect forming the poetic fabric. This lexical fabric of formal structuring allows the playwright to create a make-believe world. (Shakespeare's fairy folk always are given highly poetic verse which enables the playwright to depict this romantically imaginary "world.")

2. Instances of Grammatical links:
Prepositional phrases:

a. In Lines 47 and 49 "in likeness of a filly foal" and "in very likeness of a roasted crab."

b. Lines 50 and 51 are almost exactly identical: "against her lips;" and "on her withered dewlap." In Lines 56 and 57 similar phrases occur: "hold their hips and loffe;" and "waxen in their mirth, and neeze, and swear." Shakespeare took the rhetorical devices he inherited adapting them for his purposes. In these instances the clauses are not perfectly "symmetrical" but vary enough (Line 57 contains a prepositional phrase) to avoid monotony.

F. Anadiplosis (meaning climax or ladder in Greek; gradatio in Latin): It carries a key idea or word throughout a series of lines.

1. Purpose: To achieve a crescendo effect, a rising, continuous momentum, finally "clinching" the picture or concept. Shakespeare reveals the character of Puck by this "ladder" approach, climaxing with the words "merrier hour" which sums up the passage of self-revealing antics.

2. "I" is that key word in this passage. Shakespeare is depicting PUCK and each line reveals additional information: "I am;" "I jest;" "I . . . beguile;" "lurk I;" "I bob;" ". . .pour," (an ellipse); and "slip I." (Sometimes more than one rhetorical device is happening at a time. This, of course, strengthens further the sound-sense effect the playwright intends.)

VI. "Tropes" or today's "figures of speech" (somewhat familiar at least to upper elementary and secondary students): These include such devices as:

A. The Music of Poetry: (Perrine, p. 753): "Rhythm and sound cooperate to produce what we call the music of poetry." A discussion of the rhythm or meter of Puck's speech has gone before. Perrine's added statement explains what immediately follows here (Perrine, p. 754): "The peculiar function of poetry as distinguished from music, however, is to convey not sounds but meaning or experience THROUGH sounds."

1. Alliteration: the use of several words beginning with the same consonant. The purpose is for emphasis and the repetition of

the same initial "sound" is the vehicle. Examples include: Fat, Fed, Filly Foal, loFFe, and Fairy. Also: Bowl, craB, BoB, Bum, and OBeron. The letter "l" is considered a musical sound. The passages include: smiLe, beguiLe, Likeness, fiLLy foaL, Lurk, bowL, Likeness, Lips, dewLap, aLe, teLLing, taLe, stooL, sLip, toppLes, faLLs, whoLe, hoLd, and Loffe. Also locating the occurrences of the letter "s," another musical-sounding letter, will highlight the "music" built into this passage. Shakespeare's fairy-lands are abstract and imaginary. Music is an abstract art, thus helping to conjure up this abstract land.

2. Imagery (Diction or vocabulary): Shakespeare is reported to have had an extensive vocabulary (much greater than any of his contemporaries and even as much as 10 times greater than the "typical" writer today.) The actor will take advantage of the "w's" and "n's" and "t's" and other crisp or "harsh" consonants with which the words begin. These call for crisp enunciation and work to convey Puck's tiny physique and quick-moving actions. The director will indicate the stage action or business and it will coordinate with the rhythmical language and even the specific words. End consonants are as important as initial consonants. Enunciation and pronunciation are dictated by the exact words. An example of a "fresh" adverb is "aright" in Line 43. Individual words must scintillate and heeding the rhyme scheme (all end-rhymes or "true rhymes") means that the actor must attack the eight paired lines as couplets (carrying the energy or meaning over).

3. Metaphor: a comparison of two "objects" usually for the purpose of making the "abstract" one "concrete." In this instance, Puck, the imaginary Robin Goodfellow, becomes the "merry wanderer of the night." The entire stanza hinges on this metaphor and after beginning with, "I am that merry wanderer of the night," proceeds to detail for the reader the activities which give this gossamer creature substance and credibility.

In the rhetorical analysis of this excerpt from A MIDSUMMER NIGHT'S DREAM, it is clear that the "sound and sense" of a number of lines in a play become clearer with "scholarly" study. WORD MAGIC is a curriculum that explains the rhetorical devices, structure, or lexical patterning with the GOAL of enhancing student understanding and performance, and, therefore, enjoyment. Shakespeare, unlike inferior writers, had both the IMAGINATION and the LANGUAGE that characterize great art. The value of this approach is vividly clear (Hazlitt, p. 127):

> Shakespeare's language and versification are like the rest of him. He has a magic power over words; they come winged at his bidding; and seem to know their places. They are struck out at a heat on the spur of the occasion, and have all the truth and vividness which arise from an actual impression of the objects. His epitaphs and single phrases are like sparkles, thrown off from an imagination fired by the whirling rapidity of its motion. His language is hierglyphical. It translates thoughts into visible images.

RHETORICAL ANALYSIS is the key to Shakespeare's language. Furnishing gifted, created, and talented students with insights into, and experiences with, Shakespeare's LANGUAGE is the quintessence of WORD MAGIC.

WORD MAGIC'S extensive ANNOTATED GLOSSARY provides the TOOLS for intelligent rhetorical analysis. The especially SELECTED EXCERPTS are the VEHICLES (the soliloquies, duologues, and scenes from six comedies) through which students apply this knowledge and by which Shakespeare comes alive in the classroom. The study and performance of these passages--the quintessence of WORD MAGIC--afford students opportunities at all levels of Bloom's taxonomy and cultivate the upper cognitive and creative abilities described by Guilford and Torrance. EVALUATION models are provided as both goals for performance and criteria by which to judge them.

The rationale for WORD MAGIC derives from key research into intelligence and creativity. The BIBLIOGRAPHY lists background sources for WORD MAGIC and, thus, materials for supplementary inquiry by teachers and students. Teachers of gifted and creative students are "in the business" of cultivating both convergent and divergent thinking abilities.

The APPENDICES include: (A) Several cognitive and creative paradigms; (B) A list of Shakespeare's thirty-seven plays in the probable order in which he wrote them and of the characters in each of the six comedies in this curriculum; and (C) A brief resume of Shakespeare's life with emphasis upon his achievement as a "Language-Maker."

Whatever the administrative set-up for teaching these students, the teacher must remember the common characteristics they share, and, throughout the year, provide curricular experiences that truly meet their needs. The content and strategies in WORD MAGIC will stimulate EAGER STUDY, LIVELY PERFORMANCES, ORIGINAL PRODUCTS, and SERENDIPITOUS SPILL-OVER or TRANSFER. Students will gain new insights into, and capacities with, LANGUAGE, which will affect their THINKING, SPEAKING, WRITING, ACTING, and subsequent READING. All their school work will benefit from the knowledge and experiences these students encounter in WORD MAGIC. The exciting world it illumines is no less than that of the world's foremost interpreter of human nature. Specifically, in WORD MAGIC, teachers and students will discover and experience this insight (Styan, p. 197):

> Ideal theatre, as Elizabethan drama at its best proves, is a synthesis. What is heard directs, and yet seems to echo, what is seen.

Through the information provided, through the instructional procedures, and especially through performing Shakespeare's language, students will experience the SCHEMES or TRICKS of the world's greatest poetic dramatist. Like Shakespeare, himself, they will fall in love with words as they experience his "word-magic" in the mouths of a diverse array of characters. Best of all, WORD MAGIC will offer many hours of enjoyment. Tantalizing, appropriate, and rewarding, WORD MAGIC will become part of both the teacher's and student's own intellectual and creative day-to-day living.

PART II: RHETORIC: ORIGINS AND DEFINITIONS

Rhetoric is a literary discipline that is concerned with the details of language. Shakespeare's main interest lay in the "tropes" and "figures" (Vickers, p. 84). But what does "rhetoric" mean? How can a student's knowledge of it enhance his or her study of Shakespeare's work? Of academic work generally? A brief glimpse at the history of rhetoric will provide some answers.

A. The Origins of Rhetoric

1. Rhetor: meant "orator" in Greek (Barry and Wright, p. 77). The founder of rhetoric was Corax of Syracuse in the 5th century, B.C. Originally rhetoric devices were the tools of the lawyers and orators in ancient Greece and Rome, but as Vickers points out, "Although rhetoric began as a tool for public life, its relevance to literature was soon realized" (Vickers, p. 84). In ancient Greek and Roman civilizations and through the Renaissance, rhetoric was a key "subject" wherever educational systems existed.

2. Shakespeare's Education:

a. In his Latin Grammar School in Stratford (with Oxford graduates as his instructors), Shakespeare received a thorough grounding in rhetoric. Scholars point out that every serious writer during the reigns of Queen Elizabeth I (1533-1603: the Elizabethan Period) and James I (1566-1625: the Jacobean Period), knew and tried to perfect the use of the rhetorical devices deriving from antiquity. Shakespeare studied Latin grammar and works thoroughly and Greek works minimally. His poems, sonnets, and plays all reflect a growing competence with the inherited rhetorical devices and especially a growth in his unique language inventions.

b. Shakespeare's study of rhetoric included the following sources:

1) Aristotle's Training of An Orator
2) Quintilian's Art of Rhetoric
3) Longinus' Art of Rhetoric,
4) Cicero's Rhetorica and Herrenium (pseudo-Ciceronian)
5) Thomas Wilson's Arte of Rhetorique (Quirk, p. 78)
6) Henry Peacham's Garden of Eloquence (1577 and 1593)
7) John Hoskins' Directions for Speech and Style (1599)
8) Puttenham's Arte of English Poesie (1589)

c. Shakespeare's Use of Rhetoric: Students will discover in studying Shakespeare's language that he is NOT guilty of the "unnaturalness" which the Romantic Period criticized (cited below in 3.). Vickers clarifies Shakespeare's attitude toward rhetorical devices (Vickers, pp. 90-91):

> Shakespeare, like Puttenham or Longinus, evidently regarded the figures of rhetoric as having each their own range of relevance to states of mind or feeling. Rather than "dry formulae" they are channels for feeling, pockets of energy, powerful and flexible according to the mind using them.

3. Rhetoric Falls into Disfavor: Through the period of William Wordsworth, the British poet (1770-1850), writers studied and perfected the use of the rhetorical devices. In the late 18th century, however, the practice of rhetoric in literature received considerable criticism. Proponents of that artistic and literary movement disclaimed it finding the classical forms "unnatural" or artificial because of the seeming restrictions it imposed on the speaker or writer.

B. Working Definitions

1. "Modern" Rhetoric (Barry and Wright, p. 77): ". . .today, rhetoric is the study of all matters that contribute to effective writing (or speaking): grammar, usage, *idiom*, structure, coherence, vocabulary, logic and persuasion, appropriateness to the occasion and some awareness of the psychological effects of language." The modern student will recognize these as the emphases of a program in "language arts" or English composition, speech, or perhaps debate. The relationship of modern rhetoric to ancient rhetoric is quite obvious.

2. Rhetoric as a departure (Vickers, p. 85). "Rhetoric was [and is] fundamentally different from logic and philosophy: it was a literary discipline, and it was properly concerned with the details of language and expressiveness. . . all rhetorical devices were thought of as deviations from the norm of 'plain' communication . . . for some emotional or structural purpose."

3. Definition by Analogy: Modern G/C/T students must understand the "power" rhetorical knowledge and use give them. Rhetoric must not be thought of by students in the pejorative or critical sense with which the Romantic Movement considered it. G/C/T students, immersed in lifelong academic endeavors, require the best thinking, speaking, and writing tools they can acquire. Teachers today can help students grasp the purposes of "rhetoric" by referring to familiar "disciplines" or areas of interest. Two examples will help:

a. Sports: Each sport has its own rules, playing area, equipment, and players. In order for the athletes to achieve finesse, they must train and play according to rules. Their individual prowess and skill is demonstrated through this "form." Thus, the Olympic gold medalists exhibit their unique achievements within certain "givens" or conventions; i.e., the "rhetoric" of their sports. They have succeeded in making the "system" work for them.

b. Jazz: Another analogy might appeal to the jazz enthusiasts in a gifted class. They will relate to the importance of knowing and using the "sonata-form," the agreed-upon structure of jazz. Everyone in the group understands and adheres to an understood structure or "convention." Within this "system," the "rhetoric" or jazz, individual players create original sections each building on the previous solo. Without the basic structure, the music would lack coherence and meaning for either the performers or the listeners.

4. Rhetoric Summarized

a. A Paradox explained: The devices of rhetoric provide the "system" for writers. The mastery and use of these tools enable the gifted writer to put his or her ideas into communicable form. The following insightful explanation clarifies the purpose or consequence of the "system" of rhetoric (Vickers, p. 84):

> The "art of speech," the "art of speaking well" was indeed developed into a system with its own conventions, but it was no more harmful to expressiveness in literature than those conventions which we all accept in the other arts, the laws of perspective in painting, the laws of harmony in music: rhetorical figures are to be regarded as artistic conventions of the same order as rhyme or metrical patterns in poetry, sonata-form or fugue in music. The paradox is that by subordinating himself to artistic conventions, agreed limitations and shorthand modes of expression, the artist working within a traditional system was then able to achieve a freedom and spontaneity which had a universal relevance, for the language of art was understood by all.

b. Alternative to "hi-tech" majors: Rhetoric presents the learned or disciplined writer with many options unavailable to the amateur. By explaining Shakespeare's rhetoric and providing appropriate excerpts from six comedies, WORD MAGIC provides a dynamic way to study both language and Shakespeare. Too often "language arts" disenchants gifted students who then turn to careers in computer technology. Since these kinds of students are needed in the humanities, challenging curricular experiences with language are necessary. Too often the usual "lit crit" approach in the upper grades or the "skill pack" fill-in-the-blank in the elementary grades whittles away the academic eagerness of G/C/T students. Merely reading through the plays, listening to recordings, or even seeing films can be quite dull; those teaching strategies fail to address this student as a potential author/actor.

c. Enjoyment Means Understanding: If the student is not professionally oriented toward these fields, this G/C/T student is, at any rate, a student unusually capable of understanding and enacting the language of the world's foremost playwright. Thus, the RHETORICAL emphasis is called for. As the scholar explains (Vickers, p. 85):

> Shakespeare's main interest in rhetoric lay in the tropes and schemes, and we must re-create, re-experience that interest if we are properly to understand his poetic development.

d. The Ad Herennium: Although scholars refer to the over 200 rhetorical terms in the pseudo-Ciceronian source, Ad Herennium, Vickers points out that a knowledge of some 60 to 80 of these will open up Shakespeare's style and meaning to modern student-actors (Vickers, pp. 86-87). The ANNOTATED GLOSSARY defines and illustrates over twenty of the most important "figures" or "schemes" (the "rhetorical" devices newest to modern students) and a number of the "tropes" most prevalent in the selected excerpts. Artistic use of these tools, entailing special vocabulary and lexical patterns (grammar and structure), heightened both the informational and emotional levels of communication in antiquity, and in Shakespeare's day and continue to serve modern students in this way as well. Two key kinds of rhetorical devices (Vickers, pp. 86-87):

> 1) "A trope" (or "turn") involves a change or transference of a word's meaning: from the literal to the imaginative plane, in such devices as metaphor, allegory, irony . . . Modern criticism has rediscovered the tropes extremely well, and there are many valuable studies of Shakespeare's imagery, but the figures have yet to be generally accepted. . . ."
>
> 2) "The figures sometimes involve changes of meaning, but they are primarily concerned with the shape or physical structure of language, the placing of words in certain syntactical positions, their repetition in varying patterns. . . ."

WORD MAGIC assures that teachers and students will NOT omit the real "magic" of Shakespeare's writing; i.e., his unique use of language, his RHETORIC.

PART III: ANNOTATED GLOSSARY: DEVICES AND ILLUSTRATIONS

Shakespeare, the Poetic Dramatist: APOSIOPESIS

Rhetorical devices are "tools" or vehicles by which a speaker or writer conveys his or her intent or meaning to an audience. An "artist" must have something to say and the form in which to say it. In an earlier definition, an analogy was drawn between rhetoric and the "forms" used by both athletes and jazz musicians. Having the mastery of a skill means being able to SAY (speaker, writer); DO (athlete); or, PLAY (musician) something effectively. It means putting yourself across or connecting with an audience. Knowledge and practice enable writers, athletes, and musicians to acquire this mastery. William B. Yeats once said that in a flawless performance, the "dance and the dancer are one." Sister Miriam Joseph (p. 208) explains how the Shakespeare, the poetic dramatist, made "form" work for him:

> Shakespeare's use of logic and rhetoric is less obvious than that of his contemporaries because it is more thoroughly assimilated into his work and adapted to each character and circumstance.

"Art" and "Nature" were the terms Renaissance literary critics used to explain the above duality; i.e., "form" and "content." The Greek word for the relationship between the "sound" and "sense" in poetry is aposiopesis. Probably because Shakespeare was an actor and director as well as a playwright, he was unusually aware of his audience. This partially explains the continued popularity of his plays: he wrote for an audience; he wrote to be performed. Styan says:

> Shakespeare's final concern is to appeal to the creative faculty of the audience, and his gestic (movement) and tonal language for the actor is also image-building for the spectator. What impels the actor to display of feeling or to a comic attitude also determines the quality of the audience's participation, and the author contrives a progressive seduction of the imagination by regulated steps.

The interpreter of Shakespeare's lines must be knowledgeable concerning the vocabulary and rhetoric (grammatical forms and poetic devices) through which he conveyed his meaning. The chief purpose of rhetoric is to provide emphasis and symmetry (shape of the lines on the paper) and this dictates the "sound and sense" of the rendition. Although "normal, everyday" speech employs rhetoric, the deliberate application of specific rhetorical devices in particular places enables the master writer to create language that is art. The supreme artist can, paradoxically, portray the universal (humankind) by depicting the particular. Using Yeats' metaphor, the "dance," to describe Shakespeare's awareness of aposiopesis, J. L. Styan (p. 147) reflects that:

> The tone of speech and the function of character are inseparable, for Shakespeare is also capturing in sound and rhythm the dance of an individual mind.

Shakespeare's use of the available Elizabethan rhetorical devices and his invention of numerous words and word combinations--his VOCABULARY--enabled him to give his IMAGINATION communicable expression. The GLOSSARY below lists and defines a number of his "tools" (actually there are many more!) citing specific incidents in the six comedies abbreviated in the following ways:

A MIDSUMMER NIGHT'S DREAM : AMND
TWELFTH NIGHT : TN
AS YOU LIKE IT : AYLI
THE TEMPEST : TEM
THE COMEDY OF ERRORS : COM
THE TAMING OF THE SHREW : SHREW

ACT, Scene and Line will be designated simply: V, ii, 4-11.

Note: Teachers and students need to go through these definitions and illustrations (Folger Editions) before tackling the longer excerpts in PART IV. Sources are listed in the bibliography including especially: Espy, Joseph, Quirk, Vickers, Barry & Wright, Brooks & Warren, Perrine, and The American Heritage Dictionary.

Definitions and Illustrations: Grammatical and Vocabulary Devices

1. ACTIO. AK tee oh (L. "driving, doing, action")

The use of stretch, pitch, mimicry, gestures, etc., to convey nuances of meaning and delivery.

a. TEM (II, i, 344-349): Ariel, invisible, sings in Gonzalo's ear):

While you here do snoring lie,
Open-eyed conspiracy (Shakespeare's special "noun" form)
  His time doth take.
If of life you keep a care,
Shake off slumber and beware.
  Awake, Awake!

The actio called for is "invisible" and "singing," both stage directions dictating the way the actor "Ariel" will enact this speech.

b. AMND (V, i, 266): The lion tears Thisby's mantle and exits.
(V, 1, 297): Stabs himself

These "stage directions" indicate the movements that correlate with the lines. The direction Lie down and sleep (AMND: III, ii, after line 88) does so, too.

2. ALLITERATIO. a lit RAHT ee oh (L. "letter-tagging")

The repetition of the same initial sound in each of a series of words.

a. AYLI (IV, i. 158-9)

Orl.: A man that had a Wife With such a Wit, he
might say, "Wit, Whither Wilt?"

Orlando is responding to Rosalind who also used the word Wit and the letter "w" excessively. This particular expression insinuates that the speaker is being too clever. Shakespeare is characterizing Rosalind, who by her WIT is outwitting her cruel uncle who banished her, and, now Orlando whose love she is testing. This speech also displays a characteristic of ALL of Shakespeare's "leading women" characters; i.e., wit!

b. COMEDY (II, ii, 47-48)

S. Dro.: Ay, sir, and Wherefore; for they say every
Why hath a Wherefore

This speech and the speech of S. Antipholus just before and succeeding it all employ this "w." This is a light bantering or riddling accentuating the hilarity and confusion of the misidentity of these characters.

c. AMND (iii, i, 70-1)

Puck: What Hempen Homespuns Have we
Here.
So near the cradle of the Fairy Queen?

This is the first glimpse Puck has of Bottom and his rustic band. Shakespeare characterizes this delightful group of yokels through this alliterative line of Puck's. Just read it aloud; it will be impossible not to laugh!

3. AMBIGUITY. am buh GYO͞O i tee (L. "wandering about")

An obscurity of expression: a great device in comedy where the conventions of: disguise, mistaken identity, and clowning (the "fool") prevail. The obscurity or confusion can arise from mispunctuation:

a. AMND (V, i, 108-123): Quince's Prologue: a great example! A few lines:

Quince: If we offend, it is with our good will.
That you should think, we come not to offend,
But with good will. To show our simple skill,
That is the true beginning of our end.
Consider then, we come but in despite. (etc.)

Shakespeare even tells the audience what he is doing in Theseus's response, Line 125: "This fellow doth not stand upon points" (punctuation). This is exceeding humorous if rendered exactly the way S. has written it--mispunctuated, that it!. Through this rhetorical device, Shakespeare conveys the ignorance of this rustic band and their innocence or presumptuousness in performing before the great Duke. The "Most Lamentable Comedy (see "oxymoron") and Most Cruel Death of Pyramus and Thisby" is, of course, more of a comedy than a "lamentation" because of the performance by these great Shakespearean yokels. Their mis-acting (lamentably!) renders it a true bit of slap-stick!

b. SHREW (I, ii, 5-20) a play on the word "knock" (just a few lines):

Petruchio: Here, sirrah Grumio, knock, I say.
Grumio : Knock, sir? whom should I knock? Is there
Any man has rebused your worship? (malapropism "rebused")
Petruchio: Villain, I say, knock me here soundly. (etc.)

Ambiguity due to the two meanings of "knock," Petruchio's vs. Grumio's. It is important that the student actor look primarily in the riddling of the clowns in these plays (Feste: TN; Touchstone: AYLI; Bottom &

Company: AMND; the two Dromio's: COMEDY; Stephano & Trinculo: TEM; and, Grumio: SHREW) for this kind of riddling nonsense employs the prevalent use of the puns or a "play on words." The puns are a form of ambiguity.

4. ANADIOPLOSIS. an uh di PLOHS is (Gr. "doubling back")

Giving the same word the last position in one clause and the first position in the clause following (emphasis).

a. TN (I, iv, 127-8):

Olivia: Cousin, cousin, how have you come so early
by this lethargy?
Sir Toby: Lechery? I defy lechery. There's one at the
gate.

Sir Toby is drunk and so mis-hears "lethargy." "Lechery" and "lethargy" both apply to his past and present behavior. This anadiplosis increases the fun.

b. SHREW (III, i, 55-6):

Bianca: In time I may believe, yet I mistrust.
Luc./Cam.: Mistrust it not; for sure, Aeacides, etc. . .

In this scene Hortensio is disguised as Licio and Lucentio is disguised as Cambio and both are trying to court and win Bianca. As fake "schoolmasters," neither one is "trustworthy." Thus, "trust" is a key word here; Shakespeare uses anadiplosis to emphasize it. (Also irony: see later in glossary.)

5. ANAPHORA. a NAF uh ruh (Gr. "repetition")

This is the most common of all the rhetorical figures. It repeats a word at the beginning of a sequence of clauses or sentences.

a. COMEDY (II, ii, 122-5):

Adriana: That never words were music to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to that hand,
That never meat sweet-savored in thy taste,
Unless I spake, or looked, or touched, or carved
to thee.

Adriana thinks she is speaking to her husband, Antipholus of Epheseus. She is, instead, talking to Antipholus of Syracuse. In the scene she persuades him to come to dine with her. S. Ant. succumbs and follows Adriana home to dine and the confusion is compounded (a "convention" in comedy; i.e., mistaken identities. The key in the use of anaphora is that of emphasis. The resulting symmetry enhances memorization (important to students). The emphasis itself conveys the frustration or sincerity of the character.

b. AMND (III, ii, 99):

Puck: I go, I go! Look how I go!
Swifter than an arrow from the Tartar's bow.

Shakespeare is characterizing his ethereal creature Puck. The rhythm and repetition here is fairy-like-sounding.

c. SHREW (I, ii, 204-9):

Petruchio: Have I not in my time heard lions roar?
Have I not heard the sea, puffed up with winds,
. . .
Have I not heard great ordnance in the field, etc.

These are rhetorical questions (he doesn't expect an answer) which emphasize his super-heroism! He is talking with Grumio, his servant, who is afraid KATE will be too much for him. Petruchio is assuring him he can handle even this SHREW. The anaphora enables the poet to convey this egotism.

6. ANTANACLASIS. an ta NA cla sis (Gr. "shifting repetition")

This device repeats a word but this time while shifting from one meaning to another.

a. COMEDY (I, ii, 85-8):

S. Ant.: Where is the thousand marks thou hadst of me?
E. Dro.: I have some marks of yours upon my pate,
Some of my mistress' marks upon my shoulders,
But not a thousand marks between you both.

The device antanaclasis enables Shakespeare to convey the confusion inherent when Antipholus of Syracuse mistakenly takes Dromio of Epheseus to be his servant.

b. TN (I, iii, 51-8):

Toby: Accost, Sir Andrew, accost.
Andrew: What's that?
Toby: My niece's chambermaid.
Andrew: Good Mistress Accost, I desire better acquaintance.
Maria: My name is Mary, sir.
Andrew: Good Mistress Mary Accost --
Toby: You mistake, knight. "Accost" is front her,
board her, woo her, assail her.

This is bawdy language and well depicts these two old lechers. Shakespeare conveys their questionable backgrounds through antanaclasis.

c. AYLI (II, iv, 11-13):

Touchstone: For my part, I had rather bear with you than
bear you. Yet I should bear no cross if I
did bear you, for I think you have no money
in your purse.

Celia has asked Touchstone to wait for her; she is tired as she, Rosalind, and Touchstone (all fleeing from Celia's father's estate) finally reach the Forest of Arden. "Cross" is punned upon here having two meanings, i.e., a "vexation," or a coin stamped with a cross. "Bear" also has two meanings: be patient with you or carry you. Touchstone is Duke Frederick's (Celia's father) fool or court jester (clown). Celia and Rosalind have brought him into their banishment for protection and entertainment. The antanaclasis conveys this double meaning.

7. ANTITHESIS. an TITH uh sis (Gr. "apposition")

The juxtaposition of contrasting ideas in balanced phrases.

a. AYLI (III, ii, 16-18: antithesis used in prose):

Touchstone: ...but in respect that it is private, it is a very vile life. Now in respect that it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious.

Corin, the shepherd, has asked Touchstone how he likes a "shepherd's life." The antithetical framework for Touchstone's reply allows Shakespeare to convey one of the chief themes of this play, i.e., which is truly more civilized, the court or the country? (In which location do humans behave better?)

b. AMND (I, i, 197, 200, 202, 203): Hermia's responses

Hermia: I frown upon him, yet he loves me still . . .
I give him curses, yet he gives me love . . .
The more I hate, the more he follows me . . .
The more I love, the more he hateth me.

The symmetry is obvious; the lines are balanced. This kind of framework allows Shakespeare to clearly "set on paper" the tension or conflict which forms the heart of this play. He illustrates the theme of the discomfort, disillusionment, extravagance, and frustration of young love through this antithetical "shape."

8. ANASTROPHE. a NAS tro fee (Gr. "turning upside down; back")

This rhetorical device repeats words but in an inverted order.

a. TEM (I, ii, 85-91): Prospero is explaining the past to Miranda.

Prospero: My brother, and thy uncle, called Antonio--
I pray thee mark me - that a brother should
Be so perfidious - he whom next thyself
Of all the world I loved, and to him put
The manage of my state, as at that time
Through all the seignories (dominions) it was the first
And Prospero the prime duke, being so reputed
In dignity, and for the liberal arts
Without a parallel;

This is a speech of exposition (author giving background for the play). The words "he whom next thyself. . ." actually begin the anastrophe. By "playing" with the word "brother," in fact, by using anastrophe throughout this speech, Shakespeare emphasizes the unnaturalness of the act (Antonio's previous usurping Prospero's position and banishing him). The brother behaved immorally; i.e., he "inverted" their positions. The rhetorical figure itself epitomizes this turning upside down of things. In addition, the time required for the actor to speak these words--the inverted order takes more time--enables the actor to convey the pain the earlier act caused and its residual impact.

b. TN (III, i, 5-7) Feste, the clown, replies to Viola (Cesario):

Feste: No such matter, sir. I do live by the church, for
I do live at my house, and my house doth stand
by the church.

Clowns or fools are in the comedies to challenge the audience's wit as well as to entertain the groundlings (the poorer people standing close to Shakespeare's jutting-out stage). Clowns earn their keep in the great houses "by their wit." This scene displays Viola to be equal to the clown in wit. They both engage in a turning about of words that lends sparkle to the play, enhances the comedy, and, at the same time, alerts the audience to listening well to every word.

9. ANTONOMASIS. an toh noh MAYZ ee uh (Gr. "naming instead")

The substitution of a title or an epithet for a proper name, or of a personal name for a common name (to designate a member of a group or class).

a. TEM (III, iii, 80-2):

Ariel: You fools! I and my fellows
Are ministers of Fate.

Ariel, disguised as a harpy, has first spread a great feast before the shipwrecked group from Naples. They draw their swords and then Ariel gives them the above information; their swords will have no effect on him because he is a "minister of Fate," a "class" that is invulnerable. MAGIC rules this island.

b. AYLI (I, iii, 135) Rosalind: And there look you call me Ganymede.
(I, iii, 138) Celia: No longer Celia, but Aliena.

This device enables Shakespeare to launch the hilarity of the ensuing scenes as Rosalind becomes a "man" and the Duke's daughter another woman.

c. TEM (II, ii, 119):

Cal.: That's a brave god and bears celestial liquor.
I will kneel to him.

d. TEM (II, ii, 141):

Ste.: I was the Man i' the Moon when time was.

e. TEM (III, ii, 59):

Cal.: Thou shalt be lord of it, and I'll serve thee.

In this delightful scene the three are drunk (Trinculo, Stephano, and Caliban). Shakespeare is satirizing the tendency of humans to deify themselves or others. Sadly, Caliban seems perfectly willing to simply exchange his bondage (from Prospero to Stephano). The "Man i' the Moon" convinces the ignorant Caliban, who responds with "god" and "lord."

10. AHAERESIS. a fi AYR uh sis (Gr. "taking away")

This device enables a writer to shorten words to fit a rhyme scheme or meter, or perhaps to indicate a condition. Above, the words "Man i' the Moon" reveal the state of inebriation (slurring over "in," and emphasize the prepostrous.

a. AMND (III, i, 93);

Bottom: Ninny's tomb (for Ninus's) (also a malapropism)

b. AMND (III, i, 83): Puck: A stranger Pyramus than e'er played here.

c. Also: in III, ii, 131, 140: "o'er"; "o'errules" in (AMND, III, ii, 93); and "ta'en" and ''gainst" in (AYLI, I, iii, 283).

Similarly, the device called APOCOPE (a PAK oh pe), which means an Anglo Saxon spelling often is included in Folger's glossary. An example is "eyne" (III, ii, 140) or the Elizabethan word "misprised" for today's "mistaken," (III, ii, 75). Other changes from the 16th century spelling include: "eke" meaning "also" (AMND III, i, 91) and "throstle" meaning "thrush" (III, i, 123).

11. APOPHASIS. a PAHF uh sis (Gr. "denial")

This device means the mention of something in disclaiming intention of mentioning it. Again it is particularly useful in comedy.

a. SHREW (II, i, 300-1)

Petruchio: And therefore, setting all this chat aside,
Thus in plain terms: your father hath consented
That you shall be my wife, your dowry 'greed on;
And you will, nill you, I will marry you.

Petruchio disclaims any significance in the discussion he and Kate have just been having. Actually, it is her very spunkiness that attracts him even though he comes across as simply wanting to "wive it wealthily" in Padua. And Shakespeare reveals the intention of the self-assured Petruchio to marry Kate whether she wants to or not. This is kind of understatement or disclaimant.

b. COMEDY (II, ii, 120)

Adriana: I am not Adriana nor thy wife.

Adriana is mystified-- angered-- that the man she believes to be her husband is responding so callously to her. This device of apophasis enables the author to convey the enormous significance Adriana attaches to being the wife of Antipholus of Ephesus while seeming not to do so.

12. APORIA. a POR ee uh (Gr. "without passage")

This device reveals real or affected perplexity concerning what to say (considering all that could be said).

a. AMND (III, ii, 138-146: Lysander under spell of love-in-idleness):

Lysander: O Helen, goddess, nymph, perfect divine!
To what, my love, shall I compare thine eyne? (etc.)

Shakespeare's need here is to dramatize the effect of Puck's love-juice with which Oberon has directed him to "latch" the Athenian youth's eyes. The language of love is extravagant in order for Shakespeare to convey his observation that young, romantic love is almost ludicrous in its manifestations.

b. TN (II, iv, 106-116): Speaking to Viola, (disguised as Cesario, his servant), Duke Orsino is comparing the "amount" of love he feels for Olivia and the questionable way a woman can love. He seems forced to defend his position.

Duke: There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart
So big to hold so much; they lack retention. . .

Shakespeare's character is exaggerating the way he can love a woman. This high-flown, extravagant speech reveals his highly idealized understanding of love-- which the play generally satirizes. (When Viola reveals her true identity, Orsino discovers he's been in love with her (not Olivia)).

13. ASTEISMUS. a STE ee mus (Gr. "surprise turn-around")

(Particularly useful in drama) in this device, a word is returned by the answerer with an unlooked-for second meaning (punning).

a. AMND (II, ii, 44-57): These speeches revolve around "lie"

Her.: Lie further off yet, do not lie so near. . .
Lys.: For lying, Hermia, I do not lie . . . (L. 52)
Her.: If Hermia meant to say Lysander lied . . . (L. 55)

Shakespeare is working here with innuendo (ambiguity). Sex and love tantalize the characters and the audience as well.

b. COMEDY (III, ii, 65-72)

S. Ant.: Thy sister's sister.
Luc. : That's my sister.
S. Ant.: No!
It is thyself, mine own self's better part. . .
Luc. : All this my sister is, or else should be . . (L.72)

Shakespeare's use of the convention of "disguise" means "doubles" and thus his language constantly reverberates to dramatize this mistaken identity theme.

14. ASYNDETON. a SYN de ton (Gr. "to sound alike")

This device means the omission of conjunctions between clauses.

TEM (I, ii, 225-9): Ariel answers Prospero's summons:

Ariel: All hail, great master! Grave sir, hail! I come
To answer thy best pleasure, be't to fly,
To swim, to dive into the fire, to ride
On the curled clouds. To thy strong bidding task
Ariel and all his quality.

Shakespeare needs asyndeton here to convey the spirit-like essence of Ariel including both his speed and his willingness to do his master's bidding.

15. AUXESIS. awk SEES is (Gr. "amplification")

This device entails the use of a more high-flown word for one that is proper. The passage could entail a gradual increase in intensity of meaning.

a. AYLI (I, ii, 293): Orlando records his reactions to news from Le Beau that Rosalind has been banished by her uncle. He, too, has been "banished" from his rightful place because his older brother is mistreating him.

Orlando: Thus must I from the smoke into the smother,
From tyrant Duke unto a tyrant brother.
But heavenly Rosalind!

The words "smother," "tyrant," and "heavenly" are examples of auxesis. Orlando is in a desperate plight; he needs to speak in this fashion. Shakespeare's speech conveys his situation dramatically.

b. COMEDY (II, ii, 41-2):

S. Ant.: Are you a god? Would you create me anew?
Transform me, then, and to your power I'll yield.

Antipholus of Syracuse is smitten with Luciana, Adriana's sister. Again in lines 49-50: Sing, siren, for thyself, and I will dote:
Spread o'er the silver waves thy golden hairs.

This Antipholus has come to Ephesus to search for his brother but is mistaken for him since Antipholus of Ephesus has lived there for many years. In this speech Antipholus of Syracuse expresses his sudden attraction for the sister of his twin brother's wife who thinks he is that husband in an arrant mood. When a playwright must convey "love at first sight," the device of auxesis is needed. Exaggeration or high-flown words (diction) convey this phenomenon.

16. BDELYGMIA. de LIG mee uh (Gr. "abuse")

A bdelygmia is a litany of abuse. It is especially useful in comedy. Three key characters in these plays come to mind:

a. COMEDY (IV, ii, 22-5):

Adriana: He is deformed, crooked, old, and sere,
Ill-faced, worse bodied, shapeless everywhere;
Vicious, ungentle, foolish, blunt, unkind,
Stigmatical in making, worse in mind. (deformed)

(Asteismus characterizes Luciana's response to Adriana's railing above):

Luciana: Who would be jealous, then, of such a one?
No evil lost is wailed when it is gone.

Adriana's outburst or tirade follows the scene in which Luciana has reported Antipholus's (they both think him to be Adriana's husband) love-talk. (It always gets a huge laugh from the audience.) Bdelygmia enables Adriana to express her intense disillusionment and frustration.

17. CATEGORIA. ka tuh GOR ee uh (Gr. "accusation"). Somewhat like Bdelygmia:

This is a direct exposure of an adversary's faults.

a. TEM (I, ii, 431-441: Miranda to Caliban):

Miranda: Abhorred slave,
Which any print of goodness wilt not take,
Being capable of all ill! . . .

In this speech Miranda responds to the previous "litany of abuse" which Caliban delivered to Prospero and her. Caliban has said (lines 415-6):

Caliban: All the charms
Of Sycorax- toads, beetles, bats light on you!

Miranda's enormous dislike of Caliban is clearly stated as is his of her. The playwright needs this device to show these relationships.

b. AMND (III, ii, 336-9) Helena and Hermia's quarrel:

Helena: O, when she is angry, she is keen and shrewd!
She was a vixen when she went to school,
And though she be but little, she is fierce.
Hermia: "Little" again? Nothing but "low" and "little"?

Categoria enables the playwright to convey this hot quarrel in which these former friends, not affected by disillusionment and frustration, strike out at each other.

18. BOMPHIOLOGIA. bomp fe oh LO ge a (It. "braggart speech")

The speech of braggarts (Falstaff is the best example.)

a. AMND (I, ii, 22-3)

Bottom: If I do it, let the audience look to their eyes?
I will move storms; I will condole in some measure.

b. AMND (I, ii, 64-6)

Bottom: Let me play the lion, too: I will roar that I
will do any man's heart good to hear me; I will roar
that I will make the duke say, "Let him roar again. . .

Bottom is the braggart in this play. His self-esteem is invulnerable. Boasting is the vehicle (bomphiologia) to use to convey this character.

Another boastful character in these plays is, of course, Petruchio in SHREW.

19. BURLESQUE. bur LES coa (It. "joke or jest")

A mocking imitation that is intensely entertaining; it entails the exaggeration of a defect. The play-within-the play, "The Lamentable and Comedy of Pyramus and Thisby" is a burlesque on young and thus a humorous commentary on the plight of the two pairs of lovers--one of the three plots.

a. AYLI (V, i, 81-86): In which Philostrate, the Master of Ceremonies for Theseus, begs the great Duke NOT to invite in this entertainment. He has "caught" a rehearsal of the group and warns:

Phil.: No, my noble lord;
It is not for you. I have heard it over.
And it is nothing, nothing in the world;
Unless you can find sport in their intents,
Extremely stretched and conned with cruel pain,
To do you service.

Students will catch the evaluation here ("A" for effort; "F" for performance!)

A burlesque allows the playwright to make an additional comment on what he is dramatizing. Another way to describe this would be a "double intendre."

b. SHREW: Both the "Meal" scene and the "Haberdasher" scene are are burlesques; perhaps the whole play SHREW is.

SHREW (III, ii, 106-7): Petruchio arrives for his wedding in old clothes making a shame of this august occasion. Kate's father expresses his anger:

Baptista: Fie! doff this habit, shame to your estate,
An eyesore to our solemn festival.

Both THE TAMING OF THE SHREW and THE COMEDY OF ERRORS, two of Shakespeare's early plays, are farces. They hinge on burlesque. (Example: The scene in COMEDY when Antipholus of Ephesus and his rightful Dromio are held without Adrian's house like the farcical scenes in SHREW mentioned above.) J. L. Styan suggests that burlesque (p. 209-10):

> . . . either derides some aspect of a theme in the play, or else, diplomatically handled, it lightly corrects a posture that is over-earnest. The absurdity of Pyramus and Thisbe, squarely placed at the end of a romantic fantasy, adjusts the spectator's final image of the lovers who started the lively dance in the moonlit wood.

Styan explains further that Shakespeare reaches a major zenith of poetic dramatical power when in AS YOU LIKE IT, he (p. 210):

> manipulates his Chinese boxes to particular purpose when he has his boy actor (only boy actors in 16th century England) play the girl Rosalind who must play the boy Ganymede, and then has Ganymede play an illusory Rosalind in order to approach her real Orlando.

Burlesque is a key dramatic convention or rhetorical device in comedy. Shakespeare displayed his inordinately artistic skills in using this humor-inspiring vehicle to convey both the ludicrous, and thereby, imply the serious aspects of young love.

20. CACOSISTATION. ca co se STA sion (Gr. "on two sides")

This is an argument which serves as well for one side as the other.

a. AYLI (III, iii, 16-30):

Touchstone: . . . I would the
gods had made thee poetical.
Audrey: I do not know what poetical is. Is it honest in
deed and word? Is it a true thing?
Touchstone: No, truly; for the truest poetry is the most
feigning, and lovers are given to poetry; and
what they swear in poetry may be said, as lovers,
they do feign.
Audrey: Do you wish then that the gods had made me
poetical?
Touchstone: No, truly . . .

In this dialogue Shakespeare is showing off his courtly fool, Touchstone, who is showing off in front of the country maid, Audrey, with whom he has curiously fallen in love. Cacosistation allows the playwright to "argue" the issue of the validity of poetry. (Students should be alert in all Shakespeare's plays to his comments on the art of poetry, writing; he never wrote any formal explanation of poetry--the lack of which the critics for 400 years have complained--but in every play some character or several discuss it.) The other topic here is "love;" indeed, that is the chief topic of this play (and of all six romantic comedies in WORD MAGIC): Are lovers and poets both feigners or pretenders?

21. CACOZELIA. ka ko ZEE le uh (Gr. "discordant foreign tongue")

This device is the coining of fine words out of Latin.

a. TN (I, v, 56-8):

Clown: Misprision (a misunderstanding) in the highest degree!
Lady, cucullus non facit monachum. That's as much to
say as, I wear not motley (the outfit of a fool) in my
brain. Good madonna, give me leave to prove you a fool.

This clever, witty court jester--Feste--knows Latin. Here he is using what has come down as, "Clothes don't make the man." The playwright reveals the happy relationship the clown sustains with Olivia, who like Shakespeare's other women characters, is witty and fond of word-play. (The six comedies--and others--abound with cacozelia. Shakespeare gives it mostly to his clowns (notice Sir Andrew's speeches in this same play, etc.).

22. CATACHRESIS. ka tuh KREES is (Gr. "misapplication")

This device is an extreme metaphor; a deliberately paradoxical figure of speech; a comparison made absurd by exaggeration.

a. SHREW (IV, iii): Petruchio has let his servants in on his scheme to "tame" Kate. In both the meal scene and the haberdasher scenes, Petruchio's whole behavior is an absurd manifestation of a "good" bridegroom. Petruchio's pose as a hard-shelled suitor and husband is a paradoxical metaphor, thus, a good illustration of the rhetorical device: catachresis.

b. TN (I, iii, 56-60):

Viola: Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I'll serve this duke
Thou shalt present me as an eunuch to him;

Here begins the "disguise" of Viola as Cesario. The paradoxical situation arises soon when Olivia falls in love with "Cesario" believing "him" to be a man. At the point of the denouement her real identity is revealed (V, I, 268); immediately Duke Orsino realizes he's in love with Viola/Cesario! DISGUISE, a major dramatic convention of comedy, might be thought of as catachresis.

23. COMMORATIO. kah moh RAHT ee oh (L. "dwelling")

This device is the repetition of a point several times in different words.

COMEDY (V, i, 252-7):

E. Ant.: They brought one Pinch, a hungry, lean-faced villain,
A mere anatomy, a mountebank,

A threadbare juggler and a fortuneteller,
A needy, hollow-eyed, sharp-looking wretch,
A living dead man. This pernicious slave,
Forsooth, took on him as a conjurer,

The playwright puts into the mouth of Antipholus -- and rightfully so since he has been the one who has had all these experiences -- the "recapitulation" or summing up of the events. Here in the denouement all will be revealed. In this particular speech above, Antipholus of Ephesus vents his outrage at the injustices done to him. Commoratio is a device of enumeration to make a point.

24. DEHORTATIO. day hor TAHT ee oh (L. "urging")

This device consists of dissuasive advice given with authority.

a. COMEDY (III, ii, 60-1)

Luciana: Gaze where you should and that will clear
your sight.

Luciana advises Antipholus of Syracuse (who she thinks is her sister's husband but who is his twin-brother) to behave properly. (He ignores this advice and promptly falls in love with Luciana.) Dehortatio enables Shakespeare to pose Luciana as an authority (she is Adriana's sister) who tries to put Antipholus in his place.

b. TN (II, iii, 96-102)

Malvolio: Sir Toby, I must be round with you. My lady
bade me tell you that, though she harbors you as
her kinsman, she's nothing allied to your disorders.
If you can separate yourself and your misdemeanors,
you are welcome to the house. If not, and it would
please you to take leave of her, she is very willing
to bid you farewell.

Here the officious, self-important Malvolio is admonishing Sir Toby for his noisy midnight drinking sessions, his carousing with Sir Andrew Aguecheek, a friend who is equally disreputable. Shakespeare needs the device of dehortation to do this; i.e., to characterize Malvolio's self-righteous, pompous attitude. See also Prospero's warning to Miranda (TEM I, ii, 584-590) when he is seemingly urging her not to be attracted to Ferdinand, the prince, with whom she has fallen in love.

c. AMND (I, i, 59):

Theseus: Rather your eyes must with his judgment look.

Here Theseus is urging Hermia to love the man her father Egeon has picked out for her. A little later (I, i, 66-80) he describes the dire consequences if she refuses.

25. DICAELOGIA. di see AHL oh jee uh (Gr. "discourse")

The device of rationalizing; explaining away an error.

a. AMND (III, ii, 89-94):

Oberon: What hast thou done? Thou hast mistaken quite
And laid the love-juice on some true-love's sight.
Of thy misprision (misunderstanding) must perforce ensue
Some true-love turned, and not a false turned true.

Puck: The fate o'errules, that, one man holding troth,
A million fail, confounding (destroying) oath on oath.

Oberon confronts Puck who blames his error on "fate;" only one man in a million is faithful in love. Puck's error (failing to fulfill his promise -- oath -- to Oberon) occurred because two Athenian-clad men are in the forest; Puck has "latched" the eyes of Lysander instead of Demetrius. Fate is to blame.

b. AYLI (II, i, 351-9)

Alon.: Why, how now? Ho, awake! Why
are you drawn?
Wherefore this ghastly look?
Gon.: What's the matter?
Seb.: Whiles we stood here securing your repose,
Even now, we heard a hollow burst of bellowing
Like bulls, or rather lions. Did't not wake you?
It struck mine ear most terribly.

Caught red-handed; i.e., with their swords drawn, Sebastian explains away the situation by lying. He was defending his sleeping charges, he says, thus hoping to dispel suspicion. (Sebastion and Antonio -- while guarding the sleeping King of Naples, Alonso, and Gonzalgo, the old counselor to the King -- were plotting to kill them: Sebastian would then become the King; Antonio would take his place as the Duke of Milan. Ariel [invisible] awakens Gonzalo by singing in his ear, saving Alonso and Gonzalo.)

26. DICTION. (L. "a saying")

The choice by the writer of the best word, phrase, and syntax (arrangement of words) in both poetry and prose -- dictated by both the artistry of the writer and the conventions of the period. This is an encompassing term under which all these rhetorical devices could be listed. Shakespeare's works show both a mastery of the known rhetorical devices (diction) and the invention of many verbs and nouns particularly. Students need to be alert to the latter as well as to the specific devices here defined.

a. Examples of Shakespeare's verbs: VERBS ARE KEY: CONVEY ACTION

SHREW: overeyeing (Ind., I, i, 104)
AYLI : unmuzzle (I, ii, 60)
AMND: engilds (III, ii, 190)
AMND: beloved (I, i, 106) Belike (I, i, 132) Beteem (I,i,133)
TEM: gabble (I, ii, 436)

Watch for other en- and be- verbs. (These are Shakespeare's inventions; once students have been alerted to these formations, they will readily spot them. They need then to evaluate their use: WHY are they effective?)

b. NOUNS or NOUN UNITS with VERBAL characteristics

SHREW: overmerry spleen (In., II, 147)
AYLI: leathern hand (IV, iii, 26)
AYLI: freestone-colored hand (IV, iii, 27)
TEM: Side-stitches (I, ii, 400); sea-sorrow (I, ii, 204)
TEM: Mediterranean float (I, ii, 278)
AMND: Neptune's yellow sands (II, i, 128)

AMND: quaint mazes (II, i, 100)
AMND: childing autumn (II, i, 114)
SHREW: a better-fashioned gown (IV, iii, 109)

The list of picture-making nouns (imagery) is endless. This capacity is discussed also in C. POETIC DEVICES. Students will learn from Shakespeare to create new words -- original vocabulary. They will understand the oneness of "Sound and Sense" (meaning).

27. ELLIPSIS. e LIP sis (Gr. "a falling short")

The listener is to supply missing words in this figure which omits one or more. This is a useful device because it engages the audience as they think and privately complete the omissions.

a. TEM (II, i, 353):

Alon.: Why are you drawn? (Why is your sword out?)

b. TN (I, v, 275-6):

Olivia: "What is your parentage?"
"Above my fortunes, yet my state is well."

Olivia is talking aloud to herself repeating an earlier conversation with Cesario. "Parentage" and "fortunes" stand for Cesario's background; they're ellipses for: Who were your parents? What is your financial situation?

c. TEM (I, ii, 59-60):

Pros.: Thou hadst, and more, Miranda. But how is it
That this lives in thy mind?

Here Prospero is probing to discover what his daughter Miranda recalls of her childhood. The word "lives" stands for all that; the listener fills in the missing words.

28. ENANTIOSIS. e nan ti OHS is (Gr. "contradiction")

A figure which is a negative statement of what is to be understood affirmatively or vice versa. (Close to irony or even sarcasm).

a. TEM (I, ii, 444-5):

Cal.: You taught me language, and my profit on't
Is, I know how to curse. The red plague rid you
For learning me your language!

The affirmative statement here is ironic ("You-curse"). "The red" etc. reveals Caliban's true feelings (negative). The power of this device of enantiosis is that the audience "hears" or processes the feeling in two ways.

b. COMEDY (II, i, 33-43):

Adriana: Patience unmoved! no marvel though she pause;
They can be meek that have no other cause.

Adriana is criticizing her sister's glib advice to indulge her husband's faults. The double meaning benefit results from enantiosis: Adriana is disgusted with Luciana's too-easily-offered advice in view of the fact that she (Luciana) is not married and cannot understand the situation.

c. AMND (II, i, 192):

Dem.: I love thee not; therefore pursue me not.

The audience knows that Demetrius has been affected by the love juice and is saying the exact opposite of what he really means. Helena who loves him uses enantiosis throughout her declarations of love to him. Her low self-esteem is expressed best through enantiosis. An example is:

AMND (II, i, 210-1):

Hel.: Neglect me, lose me; only give me leave
(Unworthy as I am) to follow you.

29. EPANALEPSIS. e pa nuh LEP sis (Gr. "taking again")

This entails the repetition of the first word of a line at the end of the same line. Examples of epanalepsis were less prevalent. Gifted students (now detectives for Shakespeare's rhetorical tricks) are challenged to find additional ones. One example is given here.

a. AMND (III, ii, 339):

Hel.: "Little" again? nothing but "low" and "little"?

Of course, this is a key word and must be repeated to convey its significance. Undoubtedly, Shakespeare had a short boy (no girl actresses in his time) to play Hermia and a tall one to play Helena. He wrote for the actors he had available. Of course, this height contrast also adds to the conflict between the two "girls." By using this rhetorical device he conveys this physical disparity and emphasizing differences that are important to adolescents!

30. EPANORTHOSIS. e pan or THOHS is (Gr. "a setting straight")

A setting straight or correcting what one had previously uttered usually to make a point.

a. COMEDY (IV, ii, 28-31):

Adriana: Ah, but I think him better than I say,
And yet would herein others' eyes were worse.
Far from her nest the lapwing cries away:
My heart prays for him, though my tongue do curse.

Adriana had earlier rattled off a list of invectives (A "put-down" of her husband). Luciana has teased her, and now Adriana corrects herself. The playwright uses epanorthosis to convey the character's "double" feeling toward her husband, her dilemma.

b. AYLI (I, i, 158-162):

Oliver: Yet he's gentle; never schooled and yet
learned; full of noble device; of all sorts enchantingly
beloved, and indeed so much in the heart of the
world, and especially of my own people, who best
know him, that I am altogether misprized. (scorned)

Oliver, the older brother, is by himself as he speaks these words. Earlier to Charles, the wrestler, he had spoken lies: he had suggested that in the upcoming wrestling match, Charles "destroy" Orlando, the hated younger brother, because he is such an "awful" person. Shakespeare is dramatizing the Cain-Abel theme, the worst of "sins" being that of killing one's own brother. "Am I my brother's keeper" or is sibling rivalry more natural? Oliver's speech above indicates that he really knows Orlando to be a fine person; he will have him killed only because of jealousy. This rhetorical device enables an author to show two sides of a character: the "public" and the "private."

31. EPISTROPHE. e PIS tro fe (Gr. "saying after")

A device in which the same word ends a sequence of clauses sometimes evoking an ironic effect.

a. COMEDY (II, i, 67-71)

E. Dro.: "'Tis dinnertime,: quoth I. "My gold!" quoth he.
"Your meat doth burn," quoth I. "My gold!" quoth he.
"Will you come home?" quoth I. "My gold!" quoth he. (etc.)

This is a delightful scene in which Dromio of Ephesus is reporting to his Mistress (Adriana) the conversation he had with Antipholus of Syracuse (whom he thought to be his master, A. Eph.). The duologue reaches a pinnacle of humor when Luciana interrupts with, "Quoth who?" (line 73). Epistrophe is a wonderful device through which to display or characterize the "fool" (the role the two Dromio's play in COMEDY). The rhythm of the repetition catches up the audience who begin to speak the words themselves. The words dictate how the actor should speak them.

b. AMND (I, i, 203-4)

Her.: The more I hate, the more he follows me.
Hel.: The more I love, the more he hateth me.

These two lines also employ antithesis (defined earlier) and isocolon (parallel clauses). The use of epistrophe enables Shakespeare to compare the two girls here, the two "me's," one (Hermia) who had the love of Demetrius and doesn't want it; Helena who lacks it and will do anything to get it. Rivalry is the theme being dramatized here via epistrophe.

c. COMEDY (IV, i, 69-70)

Angelo: The money that you owe me for the chain.
E. Ant.: I owe you none till I receive the chain.

The great fun resulting from the mistaken identities -- the "twin" brothers -- is constantly conveyed through the language of the play (as well as the action). Angelo, the jewelry merchant, is accosting the wrong Antipholus. Repeating chain -- especially at the end of each of their lines -- reinforces the these of confusion and stresses the humor.

d. SHREW (I, ii, 76-7)

Pet.: I come to wive it wealthily in Padua;
If wealthily, then happily in Padua.

This is Petruchio's "theme" or intent and the key plot in SHREW. The repetition of both "Padua" and "wealthily" challenges the actor, first, and, then, the listener. The repetition, too, of the "ly" ending ("happily") also provides "lexical congruence" (defined later). PADUA is an example of epistrophe clearly demonstrating the purpose and effect of this rhetorical device.

32. EPIZEUXIS. ep i ZOOK sis (Gr. "a fastening together")

A device in which a word is repeated without an intervening word.

a. AMND (V, i, 304):

Bottom: Now die, die, die, die, die!

This is a burlesque on what should be treated as the finest kind of love expressions (self-sacrifice) and is given this serious treatment in *Romeo and Juliet*. The repetition of "die" is the way Shakespeare makes fun of the extravagance of young love.

b. COMEDY (V, i, 178):

Mess.: O mistress, mistress, shift and save yourself!

The messenger hurries in to warn Adriana that her "mad" husband is on his way to hurt her. It is especially ludicrous since the audience knows that, indeed, one of the two Antipholuses is "roaring up." The plaintiveness of "mistress, mistress" becomes pure hilarity since the audience knows the ironic situation. The actor must play this "straight," however!

33. EXAGGERATIO. eg zaj uh RAHT ee oh (L. "piling up")

This is an overstatement or intense magnification of the truth.

a. TN (I, iii, 20, 22, 25-8): In this whole scene Sir Toby is magnifying Andrew's "good" traits. His intent is to be sure his niece allows Andrew to stay at her estate, too. Just 25-8:

Toby: Fie that you'll say so! He (Andrew) plays o' the
viol de gamboys, and speaks three or four languages
word for word without book, and hath all the good
gifts of nature.

b. AYLI (III, v, 107-111):

Sil.: So holy and so perfect is my love,
And in such a poverty of grace,
That I shall think it a most plenteous crop
To glean the broken ears after the man
That the main harvest reaps. Loose now and then
A scattered smile, and that I'll live upon.

Silvius the shepherd, is declaring his love to Phebe, the shepherdess. Like Duke Orsino (who believes he loves Olivia more than any man has ever loved!), Silvius dramatizes for the playwright the extravagances of young romantic love. The images here are of the country: crop, glean, ears, harvest, reaps, and each exaggerates by suggesting the whole "harvest" or at least a "plenteous" one. Shakespeare is gently making fun of the problems of young willful lovers.

34. EXERGASIA. ek suhr GAHZ ee uh (Gr. "working out")

The elaboration of a single idea in a series of figures of speech.

a. AYLI (III, ii, 305-8):

> Ros.: By no means, sir. Time travels in divers paces
> with divers persons. I'll tell you who Time ambles
> withal, who Time trots withal, who Time gallops
> withal, and who he stands still withal.

This is also an example of GRADATIO (ladder or climaxing effect) as Rosalind builds up the concept of "Time." In the following 50 or so lines Rosalind does just what she purports in the above. The topic (Time) and the working out of it displays the two characters, especially Rosalind's wit. Her later speech (Lines 366-376) also uses exergasia as Rosalind "works out" or expands on her concept of being in love while showing that Orlando does not display any of those signs (and each one is an "extreme" affectation of a love-struck individual. The Rosalind-Orlando relationship contrasts (by being a realistic love) with the other couples' relationships; i.e., Silvius-Phebe; Celia-Oliver; and Touchstone-Audrey).

b. AMND (II, i, 82-118): Titania's long explanation of how Theseus' and her falling out has affected everything and everybody! (It also is a kind of "exposition" revealing the conditions of things.) Students need to note that Titania's speech is not just a dull review or a necessary kind of exposition.

> Titania: These are the forgeries of jealousy; (etc.)

This first line foreshadows the "working out" of her conviction that the affairs in fairyland control the affairs of normal people. Exergasia enables the playwright to let a character expand on or fully explain an idea that is necessary to the action of the play.

35. GRADATIO. gra DA shi o (L. "ladder;" Gr. "climax")

This is an extended anadiplosis; i.e., giving the same word a position at the end of, or the last word position in one clause and the first in the clause following.

a. AYLI (V, ii, 1-4):

> Orl.: Is't possible that on so little acquaintance you
> should like her? that but seeing, you should love her?
> and loving, woo! and wooing, she should grant? And
> will you persever to enjoy her?

The build-up effect caused by the repetition in the verbs strikes the listener's ear as a crescendo would in music. The device signals the actor's interpretation, therefore, building to a climax in sound and meaning.

b. COMEDY (V, I, 75-93): This is the speech by the abbess in which she enumerates a number of reasons for the husband's "madness." Gradatio enables her to elaborate on her theme: Adriana's jealousy has disturbed her husband's sleep, meals, and recreation. The student actress will "build" as she delivers these lines in a "ladder-like: progression. This rhetorical device is very common in all Shakespeare's plays; students will discover many instances of it. They will also understand how to use the device in their own speeches or writing.

36. HENDIADYS. hen DI uh dis (Gr. "one by means of two")

The expression of an idea by two words connected by "and" when a common usage would be two subordinate one to the other.

a. COMEDY (I, i, 77-78):

Egeus: The sailors sought for safety by our boat,
And left the ship, then sinking-ripe, to us.

In ordinary prose the two lines would have subordinated the first clause; i.e., "The sailors left the ship, then sinking-ripe to us, to seek safety in the life-boat." The playwright uses hendiadys to indicate the equality of the two verb clauses. This is for the sake of the meter probably. It also establishes the "sailors" as unable to place the safety of their passengers above their own safety.

b. TN (i, iv, 22-23):

Duke: Be clamorous and leap all civil bounds
Rather than make unprofited return.

In prose the line would read: "Be clamorous in order to leap all civil bounds, etc." thus subordinating the second verb ("to leap") to the first verb "Be." Shakespeare is also employing ellipsis (short-cut) in omitting "in order to" thus writing poetically rather than prose-like. The condensation is more forceful; poetry always compacts language. The vocal attention (in Shakespeare's version) is thrown onto the two verbs equally: "Be" and "leap."

37. HETEROGENENIUM. HET er oh ge NE ne um (L. "outside, incongruous")

This is a device of answering something utterly irrelevant to what is asked. It is very suitable in the mouths of Shakespeare's "fools" and in plots of mistaken identity.

a. COMEDY (II, i, 46-48):

Adr.: Say, is your tardy master now at hand?
E. Dro.: Nay, he's at two hands with me, and that
my two ears can witness.

The use of the word "hand" is a pun (double meaning) making Dromio's answer irrelevant or inappropriate to Adriana's question. The fact that Dromio was beaten by his master (actually the twin Antipholus) is irrelevant here; Adriana simply wants to know if her husband is coming home for dinner or not.

b. TN (II, iii, 16-25):

Clown: How now, my hearts? Did you never see
the picture of We Three? (a satirical picture used as an
inn sign)
Toby: Welcome, ass (clown). Now let's have a catch. (song)
Andrew: By my troth, the fool has an excellent breast (voice).
I had rather than forty shillings I had such a leg, and
so sweet a breath to sing, as the fool has. In sooth,
thou wast in very gracious fooling last night, when
thou spokest of Pigrogromitus, of the Vapians passing
the equinoctial of Queubus, etc.

As the Folger edition explains, Andrew is trying to recall the meaningless words that the clown had previously used-- to impress the clown. Andrew continues in this irrelevant way in response to the clown's next speech again trying to act as though he understands. Shakespeare is dramatizing the clown's occupation of "fooling" others and Andrew's susceptibility to being gulled or taken in. Thus, heterogenium is the device by which the playwright depicts these two characters and in so doing provides fun for the audience. The actor must deliver the lines with sincerity -- deadpan fashion. Again it is clear that rhetoric is the key to character and performance (sense and sound).

38. HOMIOLOGIA. ho me o lo GE uh (Gr. "art of conversing)

A device of tedius and inane repetition.

a. TN (I, v, 133-141):

Clown: Like a drowned man, a fool, and a madman
One draught above heat makes him a fool, the
second mads him, and third drowns him.
Oli.: Go thou and seek the crowner (coroner), and let him
sit o' my coz; for he's in the third degree of drink--
he's drowned. Go look after him. (Have coroner
check him)

The clown's speech is "wordy" and this nonsense draws attention to the role of the clown (to amuse with riddles) while throwing light on the misbehavior of Olivia's relative, Sir Toby. Students should realize that the Elizabethan audience loved this kind of word-play; remember they didn't have the enormous supply of entertainment that's available today; i.e., television and films.

b. AYLI (V, i, 45-56):

Will.: Which he, sir?
Touch.: He sir, that must marry this woman. Therefore, you clown, abandon (which is in the vulgar,
leave) the society (which in the boorish is, company) of this female (which in the common is,
woman); which together is, abandon the society
of this female, or, clown, thou perishest; etc.

Touchstone, the witty court clown is here trying to frighten away William, the countryman who is also in love with Audrey. The speech is condescending in that Touchstone defines each of his courtly words. The next six lines are direct; Touchstone threatens to kill William if he doesn't give up Audrey. Why does the playwright over-write here, we ask, (use homiologia). One reason is to fulfill his audience's expectation for this kind of riddling. Another reason is to convey Touchstone's character.

39. HYPALLAGE. hi PAL la gee (Gr. "the changeling")

This device entails the application of words in a perverted or absurd fashion.

a. AMND (IV, i, 215-225): Bottom reporting his "dream"

Bottom: . . . Methought I
was -- there is no man can tell what. Methought I

> was, and methought I had -- But man is but a patched fool if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report what my dream was . . .

Shakespeare uses hypallage to dramatize the confusion Bottom senses, having spent some time in fairyland with Titania, the dainty and beautiful Queen. The distortion of the Biblical verse is not profane due to the audience's knowing by now the innocuousness of Bottom, the wonderful clown in AMND. The speech prompts intense delight.

b. TEM (IV, i, 245-285): The entire scene exemplifies hypallage as Caliban leads Trinculo and Stephano to the cell of Prospero with the intent to kill him. Instead, the drunk Trinculo and Stephano get distracted from this purpose -- much to Caliban's consternation -- by the beautiful clothes hanging in Prospero's cell (or cave). The scene is great for junior high students and older but they must avoid doing a stereotypic treatment; i.e., imitating some TV scene they've viewed. They need to pay close attention to Shakespeare's words and differentiate carefully so these three characters stand out distinctly. The words (rhetoric) provide the cue as always! Caliban calls Stephano his "king" having been "bought" by the liquor.

> Cal.: Prithee, my king, be quiet. Seest thou here?
> This is the mouth o' the cell. No noise, and enter.
> Do that good mischief which may make this island
> Thine own forever, and I, thy Caliban,
> For aye thy foot-licker.
> Ste.: Give me thy hand. I do begin to have bloody thoughts.
> Trin.: O King Stephano! O peer! worthy Stephano, look what a wardrobe here is for thee!
> Cal.: Let it alone, thou fool! It is but trash. etc.

Caliban has "murder" on his mind and the ensuing lines get funnier and funnier and more and more "perverted" as Shakespeare uses hypallage to exhibit his villain (Caliban) and the two clowns.

40. HYPERBOLE. hi PUHR boh lee (Gr. "excess")

An extravagant statement used as a poetic device.

a. AYLI (IV, ii, 197-200):

> Ros.: O coz, coz, coz, my pretty little coz, that thou didst know how many fathoms deep I am in love! But it cannot be sounded. My affection hath an unknown bottom, like the Bay of Portugal.

Shakespeare has Rosalind describe her love for Orlando in this exaggerated way; i.e., hyperbole. The repetition of "coz" is epizeuxis and "Bay of Portugal" is a poetic allusion. It takes these three rhetorical devices to convey the impact of Orlando on the heroine (and to convey the extravagance of young love)!

b. AMND (II, i, 197-200):

Puck: I'll put a girdle round about the earth
In forty minutes.

Shakespeare was a futurist! Today we can almost do exactly what his phenomenal creature Puck could do! This use of hyperbole conveys this highly imaginary character to the audience.

41. HYPOCORE. hi PAHK oh ree (Gr. "playing the child")

The use of affectionate terms or names of endearment.

a. TEM (V, i, 268):

Pros.: (Aside to Ariel) My tricksy spirit!

Prospero, his boss, praises his ethereal servant, Ariel, for having refurbished the wrecked ship and prepared it for the return to Milan. The pet name conveys more than "Ariel" would have. Prospero has attained his highest goal due to the assistance of his "tricksy spirit" and here reveals his gratitude.

42. HYSTERON PROTERON. HIS tor ahn PROH tor ahn (Gr. "hinder foremost")

A figure of speech in which a word that should come last is placed first.

a. TN (I, i, 22):

Orsino: That instant was I turned into a hart.

The line should read: I turned into a hart (stag) that instant. But "hart" is a key word in a series of lines -- a pun -- signifying both the stag of which Curio is speaking (in the preceding line) and also Orsino's love-sick heart with which he is preoccupied. Placing it last gives it the necessary emphasis.

b. AYLI (I, iii, 43-45):

Duke: Within these ten days if that thou beest found
So near our public court as twenty miles,
Thou diest for it.

Again the most important part of the speech must come last although syntactically (if this were prose) the speech would read: "Thou diest (for it) if thou beest found within twenty miles of our public court." Shakespeare orders the speech to climax with the penalty: "Thou diest for it" and this clues the actor concerning his vocal rise or inflection.

c. TEM (V, i, 50-51):

Pros.: And 'twixt the green sea and the azured vault
Set roaring war;

The line, if prose, would read: "And set roaring war 'twixt the green sea and the azured vault." Again, the poet, desiring to emphasize certain words, "roaring war," reverses the word order and places "roaring war" at the end.

43. MALAPROPISM. mal e prop IZ em (Fr. "not to the purpose")

The word for this device derives from Mrs. Malapropism, a character in Sheridan's play, The Rivals. It is the humorous use of a word or the distortion of a word. Shakespeare's "yokels" display their lack of sophistication by using malapropisms and consequently provide much humor.

a. AMND (I, ii, 2):

> Bottom: You were best to call them generally, man by man,
> according to the script.

Bottom means "severally," not "generally," (which probably greatly impresses the other rustics!)

b. AMND (III, i, 76-77):

> Bottom: Thisby, the flowers of odious savors
> sweet--
> Quince: Odorous! Odorous!

Quince, the director of the group, corrects Bottom's error! but Quince, himself, is capable of malapropisms as well.

c. AMND (III, i, 85-7):

> Quince: Ay, marry, must you; for you must understand
> he goes but to see a noise that he heard . . .

Of course, Bottom's lines resonate with malapropisms as he attempts to assert his superiority over his rustic band of actors. These errors accentuate the ludicrousness of their presuming to be the chief entertainment for the grand Theseus's wedding party! Note: (V, i, 203-4) where Pyramus and Thisby mispronounce the Roman heroes' names! Notice, too, that Bottom never does get the pronunciation of Ninus' (tomb) correct! To him, it is "Ninny's" tomb!

44. METASTASIS. me TAS tuh sis (Gr. "changing")

This entails the turning back of an objection against the individual who made it.

a. AYLI (I, i, 79-81):

> Adam: Is "old dog" my reward? Most true, I have
> lost my teeth in your service. God be with my old
> master! He would not have spoke such a word.

Adam is Oliver's servant as he had been his father's earlier. He has just called the beloved old man, Adam, "an old dog," revealing an enormous lack of sensitivity on Oliver's part. Adam is correct to reprimand (metastasis) the conceited young master. Shakespeare uses this rhetorical device to convey Oliver's arrogant disposition.

b. COMEDY (I, ii, 97-100):

> S. Ant.: What, wilt thou flout me thus unto my face,
> Being forbid? There, take you that, sir knave.
> E. Drom.: What means you, sir? For God's sake, hold
> your hands!

This delightful farce is full of moments when Antipholus of Syracuse believes he is talking to his own servant, Dromio of Syracuse. Instead, as in this duologue, the Dromio is the wrong one. And Dromio has mistaken this Antipholus for his master, Antipholus of Ephesus. Metastasis serves the playwright well in this interchange of objections to being ill-treated.

45. METATHESIS. me TATH uh sis (Gr. "transposing")

The transposition of letters, sounds, or syllables in speech or writing. When these changes are not due to the natural evolution of language over time but rather to tongue-twisting errors, they are called "spoonerisms" after the Reverend Dr. William A. Spooner (1844-1930) whom the American Heritage Dictionary (p. 1248) describes as an "English clergyman, noted for such slips." Students will think that Shakespeare misspelled some words! Language changes: Folger's explanatory notes help to "translate" the Elizabethan words which might resemble only slightly the modern word. Sometimes, too, Shakespeare takes the liberty (poetic license) of omitting a syllable in order to accommodate his metric scheme. He is concerned about the sound as well as the sense of the line. Of course, ellipsis (defined earlier) entails the listener's filling in the missing syllable or word.

a. AMND (I, i, 248):

Hel.: For ere Demetrius looked on Hermia's eyne,

As Folger explains, "eyne" is "an old-fashioned form used for rhyme here" (p. 9).

b. COMEDY (V, i, 112):

Abb.: To make of him a formal man again.

The Elizabethan word "formal" today means "normal." (Folger, p. 64).

c. TEM (V, i, 120-1):

Pros.: A hearty welcome.
Alon.: Whe'r thou beest he or no,

Prospero has just disclosed his true identity to Alonso. The key here to explaining Shakespeare's use of metathesis in the abbreviated form "Whe'r" is a matter of meter. Alonso's line completes Prospero's: "A hearty welcome," fulfilling the iambic pentameter demands: See the stress-unstressed indications above.

46. METONYMIA. me tahn i MEE uh (Gr. "substitute meaning")

A word is used in place of a word or words with which it is closely associated in meaning. The substituted word or words evoke the entire idea. Sometimes cause is substituted for effect OR vice versa.

a. COMEDY (III, ii, 65-71):

S. Ant.: Thy sister's sister. (epizeuxis)
Luc.: That's my sister.
S. Ant.: It is thyself, mine own self's better part,
Mine eye's clear eye, my dear heart's dearer heart,
My food, my fortune, and my sweet hope's aim,
My sole earth's Heaven and my Heaven's claim.

The speech enumerates a list of substitutes for Luciana's identity but all of them connote the intense love with which Antipholus of Syracuse is attracted. "Food," "fortune," and "aim" are examples of metonymia.

b. TEM (V, i, 61-64):

> Pros.: . . . I'll break my staff,
> Bury it certain fathoms in the earth,
> And deeper than did ever plummet sound
> I'll drown my book.

"Staff" and "Book" are the vehicles of Prospero's magic. The playwright, instead of describing again in detail his magical powers -- he has earlier in the play -- uses the words that remind the listener of those magical powers, (demonstrated throughout the play). At this point -- the denouement -- the words (the rhetorical device of metonymia) are sufficient.

c. SHREW (Induction, II, 44):

> Lord: Or wilt thou ride? Thy horses shall be trapped.

"Trapped" is a substitution for "ornamented with trappings" (Folger, p. 7). Shakespeare needs to use metonymy here to accommodate the iambic pentameter requirements. Thus, this rhetorical device demonstrates how rhetorical devices help poets write in a tight, highly compressed style.

47. ONOMATOPOEIA. ahn oh mat oh PEE uh (Gr. "Name-making")

Natural sounds are formulated into words. This is a poetic device students learn early in their work with poetry because they enjoy it so: "Meow!" "Hiss!" "Crrrr-ack!" etc. They will discover Shakespeare using this device in places additional to the two cited here.

a. AMND (III, i, 132)

> Bottom: Who would give the bird the lie, though he cry
> "cuckoo" never so?

Bottom has been singing a song to cheer himself up (his band has deserted him when he appeared before them with the head of an ass!). When the actor speaks the word "cuckoo" he intones the very sound of the bird.

b. AMND (V, i, 262)

> Lion: O! (here, Snout the joiner, playing "Lion," roars:)
> onomatopoeia.

48. OXYMORON. ahk si MOR ahn (Gr. "sharp-dull")

Two contradictory words are placed side by side. It produces merely a contradiction in terms but not in meaning.

49. PARADOXON. pa ra DAHK sohn (Gr. "incredible")

A statement that appears to contradict itself.

These two devices (oxymoron and paradoxon) are mentioned together because they are similar. The oxymoron contains adjacent contradictory words; the paradox contains contradictory words but other words intervene.

a. AMND (V, i, 60-64). This speech uses both devices.

Thes.: "A tedious brief scene of young Pyramus (oxymoron)
And his love Thisby; very tragical mirth." (oxymoron)
Merry and tragical? tedious and brief? (paradox)
That is hot ice and wondrous strange snow. (oxymoron)
How shall we find the concord in this discord?
(paradox)

Of course, earlier (I, ii, 11: "Lamentable Comedy") Shakespeare indicates the contradictory nature of young romantic love entanglements. There are two such human pairs, one fairyland couple, and Theseus and Hippolyta, the more mature, but still an imaginary couple (deriving from mythology). The whole play hinges on the paradox of the "discord" and the "concord" or the reversals in the progress of a love relationship. The hate-love or wild swings of passion in the Hermia-Lysander and Helena-Demetrius relationships parallel the changeable nature of the Titania-Oberon relationship. The play-within-the-play (Bottom's "Lamentable Comedy") burlesques these other love-hate entanglements. The love-in-idleness (love juice, Oberon and Puck's trick) simply magnifies the already stormy relationships with which the play begins. The "hard-handed men that work in Athens" (V, i, 76) -- Bottom's band -- turn the Greek tragedy into a burlesque, making fun of the three couples in the play itself as well as turning the Pyramus-Thisby story into a farce, but the kind Theseus respects their effort. As he advised Hippolyta, "The kinder we, to give them thanks for nothing." (V, i, 95). It is suggested here that paradox is difficult for students (especially elementary age). Even teenagers want things to be one way or the other and then to categorize and stereotype (so do many adults -- anyone who is not a good "critical thinker!" See Appendix A for information regarding Kohlberg's "Moral Development" theory). Acting the roles of Bottom and his band encourages empathy in student actors.

b. COMEDY (I, ii, 33-40): This speech of Antipholus of Syracuse expresses the basic paradox in the play -- the more serious element. This Antipholus, at the risk of his life (since no Syracuseans are allowed in Ephesus), is here searching for his brother and his mother. But to do so he must "lose" himself or not get caught; he himself must be invisible in order to bring to light or uncover his lost family members. (Viola did the same through her disguise). Shakespeare uses the device of paradox to convey this contradiction or dilemma:

S. Ant.: He that commends me to mine own content
Commends me to the thing I cannot get.
I to the world am like a drop of water
That in the ocean seeks another drop;
Who, falling there to find his fellow forth,
Unseen, inquisitive, confounds himself: (loses
himself)
So I, to find a mother and a brother,
In quest of them, unhappy, lose myself.

Shakespeare with his imagination and rhetorical knowledge conveys a serious theme even in the midst of this fabulously funny farce. This is a paradox! Have the students note the alliteration in line 37 (the "f's"). The paradox is conveyed through images connoting opposites: the verbs: "find" vs. "lose"; the nouns "drop of water" vs. "ocean"; and "content" and "quest."

50. PARALEPSIS. pa ra LEP sis (Gr. "disregard")

This device entails the emphasis of a point by seeming to pass over it.

a. COMEDY (I, ii, 59-60):

E. Dro.: O -- sixpence, that I had o'Wednesday last
To pay the saddler for my mistress' crupper.
The saddler had it, sir: I kept it not.
S. Ant.: I am not in a sportive humor now.
Tell me, and dally not, where is the money?

Dromio is trying to recall some money his master had given him at a previous time. He, being the wrong Dromio, is unaware of the money this Antipholus has given him within the past few minutes. Using paralepsis Shakespeare has Dromio's explanation sound unimportant but of course they focus on a transaction he did for his "mistress." Antipholus of Syracuse has no mistress and so assumes Dromio is jesting. In each interchange between wrongly matched master and servant in COMEDY the device of paralepsis serves to understate what is truly a "massive" confusion!

b. COMEDY (V, i, 60-61):

Adr.: To none of these, except it be the last;
Namely, some love that drew him oft from home.

Adriana is answering the Lady Abbess concerning her husband's "madness" or strange behavior. The Abbess blames Adriana for not checking her husband's vices. Adriana, totally unaware of the twin-confusion, suggests that the only odd behavior he's evidenced recently is attention to another woman. The audience knows this is not the cause of the problem and through the device of paralepsis ("none of these . . .") the playwright conveys Adriana's perplexity that anything in her husband's life could prompt the odd happenings of that day.

c. AYLI (III, ii, 391-396):

Ros.: Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do; and the reason why they are not so punished and cured is that the lunacy is so ordinary that the whippers are in love too. Yet I profess curing it by counsel.

Rosalind seems to disparage the purpose of love or at least to criticize it. Her plan is to engage herself as Orlando's "counsel" and cure him of his mad love for this Rosalind (whose virtues he proclaims on notes which he strings from the tree branches throughout the Forest of Arden)! Shakespeare isn't using just paralepsis, of course, but irony as well, since this romantic comedy and the other five in WORD MAGIC dramatize as one of their themes: the madness or extravagance of young love.

51. PARANOMASIA. pa ra noh MAYZ ee uh (Gr. "word-shunting")

This device means "punning" or a "play on words" usually with an ironic intent (saying one thing and meaning the opposite). The words are similar in sound or sense and are thus likely vehicles.

a. TN (IV, I, 12-16):

Clown: Vent my folly! He has heard that word of
some great man, and now applies it to a fool. Vent
my folly! I am afraid this great lubber, the world
will prove a cockney. I prithee now, ungird thy
strangeness, and tell me what I shall vent to my lady.
Shall I vent to her that thou art coming?

Feste, or Olivia's fool, believes Sebastian (who hasn't recognized him) to be Cesario, the servant of Orsino who has been courting Olivia for "his" master. The play on the word "vent" here dramatizes Sebastian's impatiences as well as the Clown's efforts to convince Sebastian that Olivia is expecting "him." "Vent" like all puns draws great attention to the situation: the whole case of the mistaken identities (Cesario/Viola-Sebastian) is conveyed not only through the disguised figures on stage but also through the "double-talk" that pervades the play's language.

b. COMEDY and SHREW are both farces and employ far more puns than his later comedies. (Shakespeare's earliest comedies were close to the Latin models he'd studied in the Stratford Grammar School.) Notice additional passages in COMEDY for example that hinge on puns: (I, ii, 85-88 "marks"; II, ii, 39-43 "sconce"; and IV, i, 24-70 "chain").

52. PARELCON. pa REL kon (Gr. "drawing aside or along; spinning out")

Occurs when a syllable is added onto a word, or when two words are joined together.

a. COMEDY (I, i, 78-79):

Egeon: And left the ship, then sinking-ripe to us.
My wife, more careful for the latter-born,

Shakespeare needs to keep his iambic pentameter going in this long speech of exposition (giving the background). Combining the above words accomplishes this thereby throwing the accent on ("ripe" and "born").

b. TN (I, iii, 119-120):

Sir Andrew: And I think I have the back-trick simply as
strong as any man in Illyria.

"Back-trick" means a backward dance step. Shakespeare wants to convey a colloquial or conversational tone; Andrew abbreviates his meaning. The actor might possibly even act this step out as he says the word.

53. PARISON. PAR e zone (L. par meaning "equal")

A device in which word corresponds with word within adjacent clauses or sentences by either repeating the same word, or else by grouping nouns together and adjectives with adjectives, etc. Often the final word provokes an ironic effect.

a. COMEDY (I, ii, 95-96):

E. Dro.: She that doth fast till you come home to dinner,
And prays that you will hie you home to dinner.

The two parallel phrases "home to dinner" exemplify parison and so produce an ironic effect since Dromio of Ephesus is talking to Antipholus of Syracuse instead of his own master who should be hurrying home to dinner. The rhetorical device emphasizes this confusion.

b. SHREW (IV, iii, 60-64): This excerpt employs both anaphora (repeating the same word at the beginning in consecutive lines) and parison. It also uses metathesis in omitting letters in "brav'ry" and "knav'ry" for the sake of the meter.

Pet.: With silken coats and caps and golden rings,
With ruffs and cuffs and farthingales and things;
With scarfs and fans and double change of brav'ry,
With amber bracelets, beads, and all this knav'ry.

Petruchio's speech is ironic because within minutes he is dismissing the tailor and the haberdasher and discarding their work as totally unsuitable. But here, by his using parison, Shakespeare can enumerate the items in the anticipated wardrobe piquing both Kate's eagerness and the audience's:

c. AYLI (V, ii, 85-87; 90-92; 95-97):

Phe.: And I for Ganymede.
Orl.: And I for Rosalind.
Ros.: And I for no woman.
(90-92)
Phe.: And I for Ganymede.
Orl.: And I for Rosalind.
Ros.: And I for no woman. etc.

Shakespeare repeats this sequence three times (combination of both anaphora and parison). It is very effective when the actors echo each other. The "sound and sense" here are totally integrated; the rhetorical devices dictate the pitch and pace of delivery.

54. PERIPHRASIS. pe RIF ruh sis (Gr. "expressing in a roundabout way")

The use of many words to express the meaning of one (jargon or circumlocution) or wordiness.

a. TEM (II, i, 316-330):

Ant.: Ay, sir! Where lies that? If 'twere a kibe
(sore heel)
'Twould put me to my slipper; but I feel not
This deity in my bosom. Twenty consciences
That stand 'twixt me and Milan, candied be they
And melt, ere they molest! Here lies your brother,
No better than the earth he lies upon
If he were that which now he's like -- that's dead; . . .

In this long speech, Antonio, the usurping Duke of Milan (who displaced Prospero years before), is now trying to persuade Sebastian to collaborate with him in a double-murder plot. A "roundabout" device is necessary here because Antonio's plot is so horrendous. His long-windedness dramatizes his double-mindedness. The sleeping King and the old counselor look "dead" and to the rest of the world, they are dead. That is the rationalization; it just takes a bit of self-convincing and wordiness to put his plot persuasively to his partner.

b. AYLI (II, vii, 46-63):

Jaq.: It is my only suit,
Provided that you weed your better judgments
Of all opinion that grows rank in them
That I am wise, I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please; for so fools have . . .

Jaques, one of the two lords attending to the banished Duke of Milan, is very wordy! He is a philosopher whom Orlando calls "Monsier Melancholy" (III, ii, 292). It is to him that Shakespeare gives the famous "All the world's a stage" speech (II, vii, 149-176) and numerous other philosophically oriented "discourses." In the lines above Jaques is asking his "Boss" to allow him to change his job from being a "lord" to being the "court jester" or "fool." He has run into Touchstone in the forest and envies his freedom to jest and make fun of other people or poke holes in their arguments. He is tired of sustaining his reputation as a "wise" man. In the new role, he believes he could be more effective: A "fool" speaks with impunity. (II, vii, 60-64)

Jaq.: Give me leave
To speak my mind, and I will through and through
Cleanse the foul body of the infected world,
If they will patiently receive my medicines.

His arrogance is supreme here. The Duke turns down his request recalling that in his previous days, Jaques was just as "infected" (misbehaving) as those whom he would ridicule. Shakespeare uses periphrasis to characterize his "wordy" people and also to make fun of this human frailty.

55. PERSIFLAGE. PUR si flahzh (L. "whistle talk")

A light, bantering style in writing or speaking; idle, good-natured banter; raillery.

a. SHREW (II, i, 225-232):

Pet.: Alas, good Kate, I will not burden thee;
For knowing thee to be but young and light --
Kat.: Too light for such a swain as you to catch,
And yet as heavy as my weight should be.
Pet.: Should be! should--buzz!
Kat.: Well ta'en, and like a buzzard.
Pet.: O slow-winged turtle! shall a buzzard take
thee?

The passage continues in this fast-paced raillery dramatizing the high emotional level of this encounter as well as the quick-witted "combatants" involved in it. Persiflage or repartee characterizes Shakespeare's young lovers in the throes of courting. Note also the rhetorical

PLOCE (defined thoroughly below) or the repetition of the same word ("buzz" and "buzzard").

56. PLOCE. PLOHS ee (Gr. "weaving, plaiting")

A device in which a word is repeated within the same clause or line each time drawing attention to its special significance. This is the most common rhetorical device and pervades Shakespeare's works. A few examples will suffice.

a. COMEDY (IV, i, 23-70):

E. Ant.: A man is well holp up that trusts to you:
I promised your presence and the chain;
But neither chain nor goldsmith came to me.
Belike you thought our love would last too long,
If it were chained together, and therefore came not. . .

In this duologue Antipholus of Ephesus believes that Angelo, the goldsmith, has the chain with him -- the gift he has ordered made for his wife, Adriana. The audience knows at this point that Angelo has previously mistakenly given the chain to Antipholus of Syracuse. The stressing of the word chain increases the delight for the audience and builds suspense (persiflage), until, Angelo has Antipholus of Ephesus arrested! Note here also the word "Belike" which is an invention of Shakespeare's. Much reading of his work will reveal his fondness for this prefix "be" which usually allows him to condense or compress what he is saying. Poetry being an intense compression (in contrast to most prose) allows Shakespeare to say a great deal in few words.

b. SHREW (II, i, 204-210):

Pet.: You lie, in faith; for you are called plain Kate,
And bonny Kate, and sometimes Kate the curst;
But, Kate, the prettiest Kate in Christendom;
Kate of Kate-Hall, my superdainty, Kate,
For dainties are all Kates: and therefore, Kate,
Take this of me, Kate, my consolation:

This is the first meeting between Petruchio and Kate. Petruchio's superlatives astound her and also make Kate suspicious. No one else has ever talked to her like this. Petruchio begins his strange courtship of this "shrew" seeming to be totally oblivious to Kate's reputed shrewishness! Of course, his use of her nickname immediately "puts her off"! She has just clearly stated (line 203):

Kat.: They call me Katherina that do talk of me.

57. POLYSYNDETON. pah li SIN duh tahn (Gr. "containing numerous connections")

Usually this device entails the use of a conjunction such as OR or YET to join clauses or phrases.

a. SHREW (Induction II, 40-45 and 48):

Lord: OR wilt thou sleep? We'll have thee to a couch
Softer and sweeter than the lustful bed

On purpose trimmed up for Semiramus (Ninus' wife:
Roman legend)
Say thou wilt walk, we will bestrew the ground.
OR wilt thou ride? Thy horses shall be trapped . . .
OR wilt thou hunt? . . .

This device enables a poet to write like a prose writer. Conjunctions pervade normal speech and prose. Here Shakespeare needs to dramatize the farcical indulgence with which the Lord is treating Christopher Sly. The scene rings with hilarity due to the irony (audience knows Sly is a down-and-outer, the "town drunk" who is taken in by the ruse).

b. AMND (I, i, 139, 141, 143):

Lys.: OR else misgraffed in respect of years --
Lys.: OR else it stood upon the choice of friends --
Lys.: OR, if there were a sympathy in choice. . .

This is the first key duologue between Hermia and Lysander. These lines above connect Hermia's alternating lines. Both are distraught because of their dilemma (Hermia's father's refusal to let them marry). The conjunction OR enables the playwright to develop this key theme; i.e., the injustice or unfairness of their predicament.

58. POLYPTOTON. pa LYPT o ton (Gr. "repeating a word in a different form but from the same root" usually with a cutting or disparaging intent)

a. AMND (I, i, 67-68 and 72-75):

Theseus: Either to die the death, or to abjure
For ever the society of men. . . .
You can endure the livery of a nun,
For aye to be in shady cloister mewed,
To live a barren sister all your life, . . .

A very depressing set of choices as Theseus describes them: being killed or becoming a nun. "Die" and "death" comprise the first polyptoton here; "nun," "cloister," "mewed," and "barren" comprise the second. The playwright must make clear the seriousness of Hermia's plight. These alternatives plus her love for Lysander are more than enough motivation for her flight.

b. SHREW (I, i, 31-40):

Tranio: Let's be no stoics nor no stocks, I pray; etc.

Lucentio's servant is advising his young master, Lucentio, concerning the subjects he should study at the university in Padua. "Stocks" and "stoics" both derive from words meaning "blocks of wood" or "indifference" that might characterize too-serious university students. Instead of approaching his new life here in Padua in that way, Tranio concludes by urging (lines 39-40):

Tra.: No profit grows where is no pleasure ta'en (metathesis)
In brief, sir, study what you most affect (wish to).

59. PROSONOMASIA. proh soh noh MAYZ ee uh (Gr. "naming it")

Nicknaming, sometimes using a pun.

a. AMND (II, i, 150):

> Oberon: My gentle Puck, come hither.

The audience has already heard Puck acknowledge to the fairy that he is "Robin Goodfellow" so "Puck" and especially "my gentle Puck" is a nickname. By using prosonomasia Shakespeare conveys the affectionate relationship between master and servant.

b. AMND (II, i, 251):

> Oberon: Hast thou the flower there? Welcome wanderer.

"Wanderer" is another of Oberon's nicknames for Puck.

c. AMND (III, i, 70-71):

> Puck: What hempen homespuns have we swagg'ring
> here,

The invisible Puck has come upon Bottom and his group of rustic "homespuns" and this term characterizes the band of yokels and informs the actors how to act those parts.

d. TEM (II, ii, 26; 31; and 37):

> Trin.: A fish: he smells like a fish; . . .
> There would this monster make a man . . .
> this is no fish, but an islander, . . .

Trinculo, the jester from the court of the King of Naples, comes upon Caliban and, subsequently hides underneath him much to the confusion of Stephano, another refugee from the shipwreck. "Fish," "monster," and "islander" are the names that the inebriated Trinculo coins for the odd shape before him. A little later, Caliban coins a name for Stephano that reveals Caliban's low state; i.e., he who is so eager to be freed from Prospero's power, in a twinkling pledges his loyalty to Stephano who has given him large sips of liquor. Prosonomasia is the use of "god" here: II, ii, 119-120):

> Cal.: These be fine things, an if they be not
> sprites, That's a brave god and bears celestial
> liquor. I will kneel to him.

Prosonomasia enables Shakespeare to convey Caliban's servile reaction.

60. PROSOPOPOEIA. proh soh poh PEE uh (Gr. "the making of a person")

This device may be known to the students as "personification" or the endowing of objects with human qualities.

a. AYLI (II, i, 12-17):

> Duke S.: Sweet are the uses of adversity.
> Which, like a toad, ugly and venomous,
> Wears yet a precious jewel in his head;
> And this our life, exempt from public haunt,
> Finds tongues in trees, books in the running brooks,
> Sermons in stones, and good in everything:

Duke Senior, formerly the Duke of Milan and now living in the Forest of Arden, presents for Shakespeare, the idea that a setting removed from the intrigue and pressures of courtly life has much to offer. He has accepted his "adversity" and is doing more than making the most of it; he is finding "good in everything" in this natural setting. Prosopopoeia finds the toad, the trees, the brooks, and the stones displaying "human" qualities. The implication is that these objects are more "human" than those exhibited by actual human beings in court life.

b. AMND (V, i, 209-210):

Wall: Thus have I, Wall, my part discharged so;
And being done, thus Wall away doth go.

Snout, the tinker, plays the part of "Wall" and here departs from the stage. In lines 160-69, "Wall" has a long speech after which Theseus and Demetrius remark (lines 170-171):

Thes.: Would you desire lime and hair to speak better?
Dem.: It is the wittiest partition that ever I heard
discourse, my lord.

The whole Pyramus-Thisby play is a delightful burlesque and the talking wall adds to this hilarity.

61. PROTROPE. pro TROP ee (Gr. "exhortation")

A dedication or commitment to act usually for specific reasons.

a. TEM (V, i, 57-64):

Pros.: But this rough magic
I here abjure; and when I have required
Some heavenly music (which even now I do)
To work mine end upon their sense that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth.
And deeper than did ever plummet sound
I'll drown my book.

This, of course, is the big moment toward which Prospero has been moving throughout the play. With the help of Ariel, his ethereal servant, Prospero has brought his enemies to his island and finally to a state of remorse for the evil they committed against him. Protrope, a declaration of a commitment and often an imminent one, enables Shakespeare to reveal Prospero's honorable character.

b. TN (I, v, 43-45):

Vio.: I'll do my best
To woo your lady. (Aside) Yet a barful strife!
Whoe'er I woo, myself would be his wife.

"Yet a barful sight" according to Folger means an "effort beset with difficulties" (p. 12). Here Viola, posing as Cesario, servant to Duke Orsino, pledges to do his (her) best in winning the obdurate Olivia. This device is useful in foreshadowing action or at least intent (as in this case, Viola fails to win Olivia for Orsino). Protrope usually demands strength in the actor's voice, a kind of resolution.

62. RHETORICAL QUESTION.

This is a term and a device that is probably familiar to students. Perhaps they've been encouraged to use it when making speeches. It is immensely effective because it invites the "mental" participation of the audience. A rhetorical question is a question but it does not require an audible answer. Rather, the members of the audience reflect on the question and respond silently.

a. AYLI (III, ii, 218-223):

> Ros.: Alas the day! what shall I do with my doublet
> and hose? What did he when he sawst me? What
> said he? How looked he? Wherein went he? What
> makes he here? Did he ask for me? Where remains
> he? How parted he with thee? and when shalt thou
> see him again? Answer me in one word.

It is clear that no answer is expected to this barrage of questions by the excited Rosalind. The effect of the rhetorical question -- and in this instance, a series -- is to stimulate the listener to think with the speaker, to empathize with the speaker's situation. In the ensuing lines, Celia protests that she cannot answer all these questions; she doesn't have "Gargantua's mouth" and then Rosalind gets to the heart of the matter. All of the above gets reduced to the three key questions (III, ii, 228-230):

> Ros.: But doth he know that I am in this forest, and
> in man's apparel? Looks he as freshly as he did the
> day he wrestled?

b. COMEDY (II, i, 97-104):

> Adr.: Hath homely age the alluring beauty took
> From my poor cheek? Then he hath wasted it.
> Are my discourses dull? barren my wit?
> If voluble and sharp discourse be marred,
> Unkindness blunts it more than marble hard.
> Do their gay vestments his affections bait?
> That's not my fault; he's master of my state.
> What ruins are in me that can be found . . .

Adriana is talking with her sister Luciana. Her angry list of rhetorical questions is her response to learning from Dromio that her "husband" (actually not her husband but Antipholus of Syracuse) is not coming home, in fact has denied even having a wife. The playwright needs to display Adriana's intense anger and disillusionment and also to secure the audience's empathy for Adriana. A series of rhetorical questions enable him to accomplish both of these goals. The speaker must keep her voice rising to match the intent of the words.

Rhetorical questions provide excitement and vitality for dramatic dialogue just as they enliven a speech. The early section on the "origins" of rhetoric disclosed that "rhetoric" was first a system for orators but that writers quickly recognized its value. Along with the other 70-odd devices described in this curriculum, perhaps the device of the "rhetorical question" most obviously reveals the mutual use orators and writers made of this device.

63. STICHOMYTHIA. STIK o mith e a (Gr. "row of speeches")

This device gives to drama an operatic effect. It is rapid-fire dialogue in which two characters are exchanging questions and answers or perhaps listing items. The meaning can become more or less intense (it is not static). The purpose therefore is tension and the device also provides a symmetry or balance. It is a patterned speech that, according to J. L. Styan (p. 158) "makes staturesque its critical moments."

a. COMEDY (II, i, 10-15):

Adr.: Why should their liberty (men's) than ours be more?
Luc.: Because their business still lies out o'door.
Adr.: Look when I serve him so, he takes it ill.
Luc.: O, know he is the bridle of your will.
Adr.: There's none but asses will be bridled so.
Luc.: Why headstrong liberty is lashed with woe.

The two contrasting sister-types are "spilling out" their differing opinions of men-women relations. The six comedies under study all have as one of their themes, marriage. Shakespeare uses stichomythia here to convey the sisters' two opposing views. Tension is heightened as each puts forth her opinion.

b. COMEDY (IV, iv, 12-19):

E. Ant.: But where's the money?
E. Dro.: Why, sir, I gave the money for the rope.
E. Ant.: Five hundred ducats, villain, for a rope?
E. Dro.: I'll serve you, five hundred at the rate.
E. Ant.: To what end did I bid thee hie thee home?
E. Dro.: To a rope's end, sir, and to that end am I returned.
E. Ant.: And to that end, sir, I will welcome you.

And Antipholus begins beating Dromio -- the culmination of the tension built up through this stichomythia. This is a superb device in a farce of comedy when many of the lines must go fast. (It is also used in tragedy whenever a build-up of tension is being conveyed.)

c. AMND (I, i, 197-201):

Her.: I frown upon him, yet he loves me still.
Hel.: O that your frowns would teach my smiles such skill!
Her.: I give him curses, yet he gives me love.
Hel.: O that my prayers could such affection move.

The scene continues growing in tension between the two characters. Stichomythia works here for Shakespeare as he contrasts these two heroines. (Antithesis is also working in Hermia's lines.)

64. SYNATHROESMUS. si na TREES mus (Gr. "collection")

The piling up of adjectives usually to produce a highly critical speech or an invective.

a. AYLI (I, i, 135-138):

Oli.: I'll tell thee, Charles, it is the stubbornest young fellow of France; full of ambition,

> an envious emulator of every man's good parts, a
> secret and villainous contriver against me . . .

The words "stubbornest," "envious," and "villainous" perfectly demonstrate the playwright's use of synthroesmus. This is an effective device because Oliver is desperate to convince Charles the wrestler to mortally wound Orlando in the upcoming match.

b. SHREW (IV, i: 116; 120; 123; 149; 152):

> Pet.: You loggerheaded and unpolished grooms! . . .
> You peasant swain! you whoreson malt-horse
> drudge!. . .
> And bring along these rascal knaves with thee? . . .
> You whoreson villain! . . .
> A whoreson, beetleheaded, flap-eared knave!

Petruchio and Kate have reached his home having left her home before the wedding supper. With his odd behavior at the wedding Petruchio began the "taming" process. Now he continues this process exercising even more outlandish procedures. Petruchio has earlier informed his servants of his behavior. Kate, of course, is not in on this secret and thus takes it all seriously. Perhaps she herself begins to change (to be "tamed") when she responds with pity for the servants whom Petruchio is reprimanding in these lines. (Her response is in the servants' defense: "Patience, I pray you; 'twas a fault unwilling," meaning that the servants did not offend intentionally.) Synathroesmus furnishes the playwright with a string of critical adjectives that in this instance reflect Petruchio's extreme taming method (more than the actual failures of the servants). COMEDY is full of invective speeches (Adriana speaking of her errant husband; the two Dromios criticizing the two masters and vice versa). The device is particularly useful as it reinforces the confusion inherent in the mistaken identity-plots.

c. TN (II, iii, 147-151):

> Mar.: The devil a Puritan he is, or anything
> constantly but a time-pleaser; an affectioned ass,
> that cons state without book and utters it by great
> swarths; the best persuaded of himself; so crammed,
> as he thinks, with excellencies that . . .

Thus Maria, attendant to Olivia, shares with her cronies Sir Toby and Sir Andrew the resentment that propels her to seek "revenge" on the pompous Malvolio. Synathroesmus again gives the writer the tool by which he can convey one character's opinion of another (to the audience) and at the same time foreshadow a major turn in one of the three plots. The strong adjectives in synathroesmus clue the actor: she must deliver this speech listening to Shakespeare's rhetorical device; therefore, the interpretation "zings" with spite.

65. SYNECDOCHE. si NEK doh kee (Gr. "receiving jointly")

The substitution of a more inclusive for a less inclusive term to describe a something, or vice versa. This is actually related to metonymia which meant the evocation of one idea by associating it with another. Synecdoche is more specific; i.e., it limits the relationship to the association of a whole with one of its parts, or one part with the whole.

a. SHREW (I, i, 177-180):

Luc.: Tranio, I saw her coral lips to move.
And with her breath she did perfume the air.
Sacred and sweet was all I saw of her.

"Coral lips" and "breath" are parts which stand for all of Bianca's lovely appearance. "Sacred and sweet" are the "whole" or the general terms which suggest that she is entirely lovely.

b. TN (III, iv, 59):

Oli.: Why, this is very midsummer madness.

This line culminates the scene in which Malvolio appears before Olivia wearing cross-garters and yellow stockings. His responses to her questions include quotations from Maria's letters: "Some are born great. . . . Some achieve greatness . . . And some have greatness thrust upon them." The two words "midsummer madness" suggest the entire scene and thus evoke the entire personality of Malvolio and ultimately the characteristics of an individual who is too ready to believe in his own superiority.

c. COMEDY (III, ii, 169-174):

S. Ant.: But her fair sister,
Possessed with such a gentle, sovereign grace,
Of such enchanting presence and discourse,
Hath almost made me traitor to myself:
But, lest myself be guilty to self-wrong,
I'll stop mine ears against the mermaid's song.

"Traitor" and "mermaid" are both examples of the use of synecdoche. Each word stands for or includes much more; i.e., each word is highly evocative. "Traitor" to himself refers to his forgetting the real purpose of this visit to Ephesus, namely, to locate his lost mother and brother. "Mermaid's song" stands for all that makes Bianca so alluring. The playwright is bringing to an end the scene in which the two ideas ("traitor" and "mermaid's") have already been dramatized. Synecdoche is an appropriate term for this summary requirement. In giving the speech, the actor would definitely stress these words.

66. TAPINOSIS. ta pi NOHS is (Gr. "lowering")

This is the use of a base word to diminish or lessen the dignity of a person or object.

a. SHREW (IV, iii, 116-120):

Pet.: O monstrous arrogance!
Thou liest, thou thread, thou thimble,
Thou yard, three-quarters, half yard, quarter, nail!
Thou flea, thou nit, thou winter cricket thou!
Away! thou rag, thou quantity, thou remnant, . . .

Petruchio calls the haberdasher or tailor by the names of his tools and materials to diminish him and his work alike. The whole scene is a ruse through which Petruchio is dismaying the smug Kate (the haberdasher has been forewarned). The repetition of "Thou" demonstrates the use of anaphora (repeating a word in successive clauses) which provides a symmetry and thus more oral impact (a perceivable form evokes a strong impact). The actor knows how to deliver these lines if he heeds the text.

b. AMND (III, ii, 267):

> Lys.: Hang off, thou cat, thou burr! Vile thing, let loose,
> Or I will shake thee from me like a serpent!

Lysander, affected by the love-in-idleness, is now turning against Hermia with whom he eloped into the woods. Hermia asks why he has become so "rude" indicating again the purpose of this device of tapinosis, namely, to demean someone. Lysander continues with (III, ii, 271-272):

> Lys.: Thy love? Out, tawny Tartar, out!
> Out, loathed med'cine! O hated potion, hence!

"Tartar" meaning "a ferocious or violent-tempered person," (American Heritage Dictionary, p. 1317) is insulting. Of course, an added significance derives from the audience's having heard Lysander's words (II, ii, 45-50) of undying devotion. Thus, tapinosis is a device by which the writer can convey the extremes of emotion, the key theme of this play.

67. TAUTOLOGIA. tah toh LOTT jee uh (Gr. "identical names")

Any word or name consisting of two or more identical parts; a kind of reiteration or repletion. Styan suggests that this device has an effect similar to striking over and over again the same note in a musical piece. Tautophony "may suggest a mind under stress, or remind the audience of a theme playing through the scene, but it always signals the pace and pitch of the speech," (p. 148). When Paul Whitworth (Introduction) talks about the text (rhetoric) dictating the interpretation, this is what he means.

a. AMND (I, ii, 77-79):

> Quince: . . . for Pyramus
> is a sweet-faced man; a proper man as one shall see
> in a summer's day; a most lovely gentlemanlike man;

Just after Bottom has insisted that he could play the Lion, Quince in this speech, brings him back to the role of Pyramus. Using reiteration (tautophony), Shakespeare dramatizes Quince's insistence (through flattery). The words dictate the rendition ("pace" and "pitch") which is quick and urgent.

b. COMEDY (III, ii, 69-71):

> S.Ant.: Mine eye's clear eye, my dear heart's dearer heart.
> My food, my fortune, and my sweet hope's aim.
> My sole earth's Heaven and my Heaven's claim.

In addition to the device of parison (word correspondence in adjacent clauses), this speech employs tautophony: "heart's dearer heart;" "earth's Heaven" and "Heaven's claim." Like the repetition of a note in music, this kind of reiteration signals the importance of the effect of Luciana on Antipholus of Syracuse at this point.

68. THRENOS. TRAYN ohs (Gr. "dirge")

This is a lamentation or ode usually to the dead.

a. AMND (V, i, 274-285):

Bottom: But stay! O spite!
But mark, poor knight!
What dreadful dole is here?
Eyes, do you see?
How can it be?
O dainty duck! O dear!
Thy mantle good,
What, stained with blood? etc.

Pyramus laments over a wrap of Thisby's now lying on the ground and dripping with blood. He believes the lion that just disappeared has eaten his Thisby. The "lamentation" or threnos is "fake" in this instance or ironic since the audience knows Thisby lives. Through this play-within-a-play (a parody on the story in Ovid's Metamorphosis) Shakespeare satirizes a noble aspect of love, namely, sacrifice, in contrast to the tragic treatment which he gives this theme in Romeo and Juliet.

b. TEM (II, vii, 149-176):

Jaq.: All the world's a stage
And all the men and women merely players. etc.

This famous speech delivered by Jaques, the melancholy philosopher who serves as a lord to the banished Duke Senior, laments the condition of man. It does not represent Shakespeare's position, probably, since in all his plays he presents an array of philosophies. Rosalind and Orlando in AYLI represent the realistic and wholesome approach to love and life. The theme of reconciliation that pervades these six comedies rings with an affirmation of the value of human existence. Jaques' lament reveals the attitude of an individual who has lived a wasted life. Duke Senior describes how Jaques has lived (II, vii, 67-72). He could not cleanse the world of sin because his own life has been reprehensible. Like Macbeth's speech "Out, out brief candle! Life's but a walking shadow, a poor player. . ." (V, v, 23-24), the lament of Jaques expresses a disillusionment in the value of human existence. In both plays Shakespeare uses the metaphor of the player and the stage.

69. YOU AND THOU. When does Shakespeare use "you" and when "thou" or "thee" and how do these changes affect the delivery of the lines? The "tone" of the dialogue dictates the playwright's choice of "you" vs. "thou." In Elizabethan times, "thou" tended to be more "informal" and "you" more "formal." The words provide clues for interpreting the relationship being dramatized.

a. Scholarship: Generally seems to reveal that the switching back and forth between these pronouns is dictated by the context or dramatic situation. The key determinant is the "active contrast" (Quirk, pp. 70-74) that Shakespeare is establishing between the two speakers in the scene. Although some 400 years of scholarship hasn't settled this issue completely satisfactorily, this explanation is very workable.

b. Definitions: "You" is used in dialogue when the situation tends toward the formal (not informal, at any rate). This may seem strange to modern students since, for the most part, "thee" and "thou" are used in situations that tend toward the informal. Sometimes in a heated argument "thou" connotes this anger. Basically, "you" in Shakespeare's passages suggests a polite but not formal relationship, perhaps even affectionate, while "thou" would signify an impolite, too formal, or perhaps, even a contemptuous or insulting relationship.

c. Examples:

1. AYLI (I, i, 51-59):

Orl.: Come, come, elder brother, you are too young
in this.
Oli.: Wilt thou lay hands on me, villain?
Orl.: I am no villain. I am . . . Wert thou
not my brother, I would not take this hand from
thy throat till this other had pulled out thy
tongue for saying so. Thou hast railed on thyself.

(Last line [Folger, p. 3]: "you attack yourself when you attack my birth.")

It is important to notice that when Orlando first speaks, he uses "you" keeping a polite, almost formal, posture toward his older brother. Oliver, the older brother, replies with "thou" suggesting the contemptuous attitude. This angers Orlando, who replies also with the "thou" reflecting his anger. The key is to note the "active contrast" which the switching in these pronouns fosters thereby reflecting the increasing tension between the two brothers.

2. TEM (I, ii, 339-446):

Mir.: Though thou didst learn, had that in't which
good natures
Could not abide to be with. Therefore wast thou
Deservedly confined into this rock . . .
Cal.: You taught me language, and my profit on't
Is, I know how to curse . . .

Miranda and her father are speaking to Caliban using the slightly formal but also "too" familiar "thou" that in this case probably connotes a kind of contempt. Caliban, resentful of his enslavement to them, retorts with "You" which signifies an approach to politeness but could also sarcastically point toward an attempt at familiarity. The key to discovering why one is used and not the other is the "active contrast" being dramatized in the dailogue. Tracking that reveals the rationale.

70. ZEUGMA. zo͞og muh (Gr. "a taking together")

This device entails a word's modifying or controlling two or more words. Grammatically the structure is correct, but the sense is illogical.

a. AMND (I, i, 225):

Her.: And thence from Athens turn away our eyes
To seek new friends and stranger companies.

The verb "turn" with its adverb "away" go well "from Athens" but not as logically with "to seek."

b. AMND (I, i, 236-237):

Hel.: And as he errs, doting on Hermia's eyes,
So I, admiring of his qualities.

The "So I" requires the verb "errs" and the listener fills it in. The actress carries her vocal tone through from "errs" to "So I."

Zeugma offers the playwright a chance to compress -- to take fewer words to convey something. With a poetic dramatist such as Shakespeare, this kind of concision is prevalent.

Summary

Knowledge of these 70 rhetorical devices will provide "clues" for the oral interpretation of the students' excerpts. The key point to remember is that these devices are "tools" that enable the playwright to give form and substance to his imagination. The "secret" of effective speech is the deliberate choice of particular words and combinations of words. Understanding and practice with these devices will sharpen the students' sensitivities to "word" and "syntax" power. Shakespeare's characters expand the students' humanity, contributing to their worthiness as future leaders, inventors, and creators. His rhetoric enhances their linguistic abilities which become more and more imperative in this day of "global" communication. Thus, Shakespeare, the "language-maker," is timely even in this computer age.

PART IV: HOW-TO: EARLY AND MIDDLE REHEARSALS WITH SPECIAL EXERCISES

Acting: A Convergent and Divergent Production

With a growing knowledge of how Shakespeare's LANGUAGE WORKS -- his RHETORICAL DEVICES -- the students are now ready to make decisions regarding a program. The experiences with the ANNOTATED GLOSSARY will have been both an introduction to the key rhetorical devices and also an introduction to the six plays from which the performance excerpts are taken. The program or performance occasion can be a rather special Evening of Shakespeare to which parents are invited, a Friday Afternoon with the Bard with other classes in attendance, or a series of shorter productions scheduled over a period of weeks and done mostly for the students themselves.

This is the moment when the "convergent production" involved in the rhetorical analysis in PART III combines with a certain amount of "divergent production" as the student applies the rhetorical knowledge to a particular role. In the course of the rehearsals, the "sound and sense" in Shakespeare's LANGUAGE will enable the student to integrate his or her originality into the final interpretation. Describing the integration of the actor's efforts with the material in the text, J. L. Styan suggests Shakespeare's intent (p. 199):

> I believe that his feeling for the life of the theatre, the success of a performance and the satisfaction of the actors follows from his understanding of the need for "improvisation," the prompting of a controlled freedom for the actor. His text defines the limits of control, which the actor recognizes before he assumes the granted freedom. Otherwise, why do performances differ from production to production, each one often equally acceptable in its difference?

So, it is likely that gifted students will be eager to do an "original" rendition of a scene. They like "dangerous tasks" (see Introduction). Their potential for creativity will impel them to explore this "controlled freedom" and it will entail their consideration of the text itself, their own emerging performance skills, the conditions under which they will perform including both the "theatre" (physical set-up), and the audience for whom they will perform. The rehearsals should entail the creative process and provide time for this kind of elaboration or transformation (Kester, 1984, p. 5). The planning, rehearsals, and performances will build on the previous work with Shakespeare's rhetorical devices.

Acting: Controlled Freedom

WORD MAGIC suggests that this knowledge or awareness enables the capable student to grasp the intent of the playwright including the "controlled freedom" or the responsibility of the actor. The "necessity of the text" entails finding both the parameters and the challenges for improvisation. The "creative process," or divergent thinking, evolves from convergent production ("you can't create in a vacuum"). From early planning to the final performance is a creative process. The exercises below in each of the five stages of this process offer opportunities for gifted students to experience this process. (See APPENDIX A.3, for a PERFORMANCE PARADIGM: A CREATIVE PROCESS IN FIVE STAGES).

I. Planning (Stage I): "Preparation": Knowledge and Comprehension.

A. Excerpts. Find Elementary and Secondary Selections in Part V. Order way ahead.

B. Place. What space is available? Classroom? Library? Multiple-use room? Auditorium? The teacher will have a number of possible "scenes" in mind. Minimal sets are required and occasional "sound effects." These requirements will influence the place and even time decision. If costumes are to be rented or made, time must be considered. However the group plans to do their performances, they must be scheduled in light of other activities. If a parent night or several classes are involved, schedule the performance date and the place early by consulting with the building administrator, other teachers, custodians (if their help will be needed), and parents.

C. Time. The school calendar is key if parents are to be invited or the actors are to perform for several classes or the whole school. Plan at least eight to ten weeks ahead. Students' other activities? All-school testing days? End of marking period? Time for rehearsals? How many productions?

D. Teacher In-Put. Teachers must do a great deal in the "Preparation" stage of the Creative Process. Films and recordings of the excerpts will stimulate interest and give the students a feel for the roles. If the local theatre (college) is doing a Shakespearean production, the teacher could schedule a theatre trip. Often semi-professional groups bring actors to the schools (Ashland, Oregon, for example). The students must see and hear Shakespeare done well if they are to be attracted to his work.

E. Read-Through. Distribute the scripts (books). Discuss the key plot incidents, the characters, and the major themes (all briefly). Read through the excerpts. With secondary students, a whole play can be attempted, but sometimes more is gained by selecting the "arias" or most enticing parts. It is at this time that the students decide what roles they want to try out for (audition).

F. Audition-Sophistication. Knowledge, Comprehension, Application, and Analysis (Bloom).

1. Establish an audition time: students may come with their scripts but should be very familiar with the lines.

2. Go over the following CRITERIA or AUDITION SCORE BOARD so the students know the objectives of their preparation. The audition

"performance" will be far from perfect, but it should hint at ensuing development. The teacher takes a chance always in casting (teachers of these students are risk-takers, too!). How predictive is an audition? How valid is the teacher's evaluation? The following criteria will be a guide. A total score between 47 and 52 points would "win" the role for a student.

CRITERIA: AUDITION SCOREBOARD

Name ______________________ Grade ______________________

Play ______________________ Role ______________________

Act ______ Scene _____ Lines ______

	Superior (4)	Good (3)	Fair (2)	Not Adequate (1)
1. Understanding of the lines (Author's "intent"; goal of previous rhetorical analysis)				
2. Vocal projection (volume)				
3. Vocal Color: Correct or logical emphases: Reflecting knowledge of rhetorical clues affecting (range, pitch variety, etc.)				
4. Changes in Pace: Use of dramatic pauses, speeding up, slowing down				
5. Concentration: Caught up in role				
6. Pronunciation/Enunciation				
7. Listening: Interacting and reacting (if duologue, etc.)				
8. Picking up cues (if duologue, etc.)				
9. Sense of character's motivations				
10. Sense of undermeaning: Theme				
11. Imagination: Signs of originality				
12. Suitability of role: Type-casting (a beginning actor can be like the character)				
13. Over-all impression: a special sparkle or feeling for role? The student will "get it" with rehearsals.				

Recommendation: ______________________ Total Points ________

II. Direction-Setting (Stage II): "Concentration." The excerpts are definite and now the job is to "finalize" the casts. "Concentration" means to delineate. Knowledge through analysis.

A. Hold auditions: Students use their scripts.

B. Cast the roles (using the above Score Board).

C. Establish the rehearsal procedures (place and time).

III. Early Rehearsals (Stage III): "Incubation." Knowledge through Evaluation.

A. Vocabulary. Clarify all word meanings and pronunciations. Note Folger definitions. Compare/contrast Elizabethan and modern words.

B. Lexical congruence/incongruence. Trace the links among the images or key words; note how the speech or passage or successive speeches "hang together."

This kind of attention will speed up memorization while clarifying interpretation. Examples of lexical (1) congruence and (2) incongruence:

1. AMND (II, i, 150-156): (Congruence)

Ob.: My gentle Puck, come hither. Thou rememb'rest
Since once I sat upon a promontory
And heard a mermaid, on a dolphin's back,
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song,
And certain stars shot madly from their spheres
To hear the sea-maid's music.

Every image links with every other image or is congruent, forming a network of imagery in these lines reinforcing the picture Oberon is painting. Ask students to point out how the image "mermaid" points toward and is reinforced with the term "sea-maid's music" at the end is the focal point of the passage. Students need to recognize the tightness of the images: all the images describe the mermaid (on a "dolphin's back"); her song ("dulcet" and "harmonious"); and the effects of that music ("the rude sea grew civil" and "certain stars shot madly").

2. AYLI (II, vii, 46-48): (Incongruent)

Jaq.: . . . weed your better judgments
Of all opinion that grows rank in them

Jaques, the "Lord," wants to be the "clown" or "fool" so he can dress like a fool and ridicule others (behind his facade of being the "fool"). The disconnections among the key verbs and nouns indicate some errors in his thinking. What is the relationship of the key words: weed, judgments, opinion, and rank. Key: "Weed," "grows," and "rank" go together or are congruent in meaning; "judgments" and "opinion" are congruent, but the two nouns are "equally and analogously incongruent with the verbs to which they are grammatically linked" (Quirk, p. 81). Thus, how are the two lines basically incongruent (lexically speaking). Ask students how this noting of incongruent linkage facilitates the memory and interpretation of these lines.

C. Meter. The pattern of stressed and unstressed syllables in a verse as measured in a number of feet. Metrical patterns are designated this way (Barry and Wright, pp. 38 and 55):

Type of Foot	Illustration	Kinds of Lines	
IAMB(IC)	Jeanette	monometer	(one foot)
TROCHEE	Patty	dimeter	(two feet)
AMPHIBRACH	Buchanan	trimeter	(three feet)
ANAPEST	Josephine	tetrameter	(four feet)
DACTYL	Jefferson	pentameter	(five feet)
SPONDEE	Maybelle	hexameter	(six feet)
		heptameter	(seven feet)
		octameter	(eight feet)

1. Ask the students to search for examples of meters in their scripts: The most common pattern in Elizabethan poetry (including Shakespeare's) is IAMBIC PENTAMETER:

(TEM IV, i, 171): The cloud|capped towers,|the gor|geous pa|laces,

2. Have students scan these lines from AMND (II, ii, 9-12), noticing the metrical pattern:

1 Fai.: You spot|ted snakes|with dou|ble tongue, (Iambic Tetrameter)
Thorny|hedgehogs,|be not|seen; || (Trochaic Tetrameter caesura at end of line)
Newts and|blindworms,|do no|wrong|| (same as above)
Come not|near our|Fairy|Queen.|| (same as above)

D. Combine Metrical and Rhetorical Analysis: Referring to the 70 terms in PART III and the information above about metrical patterns, have students do a thorough study of these two passages (these are both excellent excerpts for THE PROGRAM). Students can do this exercise without reading the whole play.

1. First: AMND (I, i, 195-206) for two girls:

Hel.: O teach|me how|you look,|and with|what art
You sway|the mo|tion of|Deme|trius' heart!
Her.: I frown|upon him, yet|he loves|me still.
Hel.: O that|your frowns|would teach|my smiles
such skill!
Her.: I give him curses, yet he gives me love.
Hel.: O that my prayers could such affection move!
Her.: The more I hate, the more he follows me.
Hel.: The more I love, the more he hateth me.
Her.: His folly, Helena, is no fault of mine.
Hel.: None, but your beauty: would that fault were mine!
(or) None, but your beauty: were that fault were mine!

a. Metrical analysis: With what three exceptions are all the lines ("feet") iambic pentameter? (Line 196, the 4th foot is anapestic; Line 204 is also anapestic; the final line could be done in two ways: one is the regular iambic pentameter. What is the other?)

b. Rhetorical analysis: Find the key rhetorical devices and state the purpose of each: How does each affect the "sound" and the "sense" or meaning? (dictate interpretation) Specifically, find:

1) metonymy ("art" with the way a female attracts a male)
2) asteismus (throughout the whole passage Hermia responds in an "unlooked manner")
3) anaphora ("O teach;" "O that;" and "O that;" also, "The more . . .;" and "The more. . .")
4) epistrophe ("me" at the end of Lines 202-3; "mine" end of Lines 204-5)
5) polyptoton ("hate" and "hateth;" "sway," "sway," and "move")
6) antithesis ("I give him curses, yet . . ." and "The more I hate, the more . . .")
7) isocolon (throughout passage: balanced clauses)
8) parison: word correspondence in adjacent clauses or symmetry
9) ploce "teach - teach;" "more - more;" "frown - frown"
10) antimetabole; repetition of words in inverted order ("The more I hate, . . ." followed by "The more I love . . .)
11) alliteration: "m's" "h's" "f's" etc.

The point of this exercise is to be sure that the students can "make sense" of the words and lines. (WORD MAGIC suggests that RHETORICAL ANALYSIS is the key to accurate interpretation and, thus, to lively performance.) NOTE: Be sure students discover all the clues that the rhetorical analysis makes to understanding the character who is speaking. Also, what "themes" are being dramatized? How? (See PART IV, Middle Rehearsals - A). This passage can stand alone (students can do this exercise without reading the whole play).

2. Exercise: Do a metrical and rhetorical analysis of SHREW (I, ii, 201-214:

Pet.: Why came | I hi|ther but | to that | intent?
Think you | a lit|tle din | can daunt | mine ears?
Have I | not in | my time | heard li|ons roar?
Have I | not heard | the sea, | puffed up | with winds, 205
^ Rage | like an an|gry boar | chafed | with sweat?
Have I not heard great ordnance in the field
And heaven's artillery thunder in the skies?

Have I not in a pitched battle heard
Loud larums, neighing steeds, and trumpets' clang?
And do you tell me of a woman's tongue,
That gives not so great a blow to hear
As will a chestnut in a farmer's fire?
Tush, tush! fear boys with bugs. (bogeymen)

E. Prosody: This is an overall term for the various components of poetry and particularly of verse, a chief element in poetry. It is a way the writer controls the use of his language. Two particular devices include:

1. Run-on lines: These force the actor to "keep going" rather than stopping at the end of the line. An example from AMND (V, i, 5-7):

The.: Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.

a. First have the students read these three lines as though each line were a sentence. Ask students to point out the "nonsense" that results.

b. Next, ask them to read them correctly; i.e., carrying over until the period after "comprehends."

c. Finally, ask them to explain how the prosody technique of "run-on lines" has enabled the playwright to control the delivery of these lines.

2. Short syllables: This is a "tripping over of sounds" signaled by the use of ellipsis, synecdoche, alliteration, and aphaeresis (see PART III). An example again from AMND (III, i, 70-3):

Puck: What hempen homespuns have we swagg'ring
here,
So near the cradle of the Fairy Queen?
What, a play toward? I'll be an auditor;
An actor too perhaps, if I see cause.

a. Ask the students to read and memorize these lines quickly.

b. Have the students recognize the rhetorical devices:

alliteration: Hempen, Homespuns, Have, Here; Actor, Auditor
aphaeresis: swagg'ring
synecdoche: "auditor" and "actor" general terms standing for "being a spectator" or "playing a role"
ellipsis: "a play toward" being a shortened way of saying, "It looks as though there is a play underway.

c. Have the students go outside the room, run to the door, open it, and blurt out the lines ("tripping over the sounds") as quickly and breathlessly as possible.

d. Ask the students to explain the "short-syllable-words": have, here, play, toward, cause.

e. Ask the students to explain the appropriateness of this "tripping" speech. What reaction does the playwright want from the audience.

f. Do the students "see" or "hear" any of the mischievous Puck in his lines? Explain.

3. Caesura: The principal or long pause within or at the end of a line. It tightens or "freezes" the movement, thus controlling the emphasis. From THE TEMPEST (IV, i, 174-7) these lines (part of one of the most famous speeches in this play beginning with line 167: "Our revels now are ended . . .) will provide two examples of the use of the caesura indicated by the :

Pros.: And like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life (on = of)
Is rounded with a sleep. Sir, I am vexed . . .

a. Have the students memorize these lines (perhaps this whole speech!).

b. Ask them to give the lines ignoring the caesuras.

c. Ask them to give them using the caesuras.

d. Compare and contrast these two deliveries or interpretations: What words are emphasized in each case? The caesuras throw the emphasis where? WHY is this important? (Effective? Why?)

4. The Verse-Prose dilemma again (See Introduction for "Preview" to this topic). Be alert to Shakespeare's use of prose (direct speech) when he needs to convey pure information or when his rustics speak. The examples from AMND (III, i, 134-143) will illustrate key facts:

Tita: I pray thee, gentle mortal, sing again.
Mine ear is much enamored of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force (perforce) doth move me,
On the first view, to say, to swear, I love thee.
Bot.: Methinks, mistress, you should have little reason
for that. And yet, to say the truth, reason and love keep
little company together nowadays. The more the pity that
some honest neighbors will not make them friends. May,
I can gleek, upon occasion.

a. Have students memorize the two speeches.

b. Using the information regarding metrical patterns below, have them scan Titania's lines.

c. Have students also notice the key rhetorical devices in Titania's speech: exergasia (elaboration of a single idea in a series of figures of speech); epanorthosis (a correction of what one has said to strengthen a point as in "to swear" following "to say"); alliteration (all the words beginning with "m"; isocolon (lines with corresponding length as in the lines: "Mine ear . . ." and "So is mine . ."); ploce, or the repetition of a key word: "mine."

d. Ask students to discover in Bottom's speech, the words that state a theme explicitly (love and reason, etc.) Ask them to explain how Bottom's prose is a comment (satirical) on the lines Titania has just spoken (gleek = to make fun of, or mock).

e. What concept is Bottom ridiculing? Why is prose the better vehicle for his ridicule; why is poetry the better vehicle for Titania's declaration of love?

F. Verse Summarized: Ask students to explain the following statements:

1. The key attribute to verse is that is provides unity in poetry.

2. The use of a metrical pattern sets up expectations in the listener.

3. A rhetorical or metrical "variation" (breaking from established pattern) can offer some advantages.

4. Knowing the metrical pattern and the rhetorical devices provides key clues for interpretation.

5. Correct interpretation is necessary for a dynamic performance.

6. The quotation below is a good summary of this topic of verse (Brooks and Warren, p. 126):

> Once a pattern of rhythm is established, variations from it register forcibly, and this fact leads us to the second important function of meter. The skillful poet finds in verse a most subtle instrument for regulating emphasis, for underling the connections between ideas, for point up contrasts -- in other words, for lifting utterance to a dramatic significance. Indeed, in great poetry the movement of the verse seems indivisible from the though and feeling, and the verse seems to be an embodiment of the meaning.

G. The Greek word "aposiopesis," meaning the relationship between "sound" and "sense" was used in PART III. Ask the students how this quotation above suggests this concept.

Now that the students have studied both rhetorical and metrical systems common to Shakespeare's plays, they are ready to consider the "Dramatic Conventions" and "Creating A Character" which comprise the Middle Rehearsals.

IV. Middle Rehearsals (Stage III): "Incubation." (Continued). Knowledge through Evaluation. (See Appendix A.3 - PERFORMANCE PARADIGM.) These exercises will offer opportunities to experience all of Bloom's levels; i.e., Knowledge through Evaluation; all of Guilford's "products": Units, Classifications, Relations, Systems, Transformations, and Implications; and, the top three levels in the Marksberry's Creative Process.

Student actors NEED every help they can get. "Gifted" actors are capable of the work involved. This is the time for students to make sure they have totally memorized their lines. This kind of study is an "adventure" that will yield intellectual and artistic growth for students who enjoy "difficult" and "dangerous" tasks. The HOW-TO in the Middle Rehearsals has two emphases: (A) Dramatic Conventions, and (B) Creating A Character. The exercises employ excerpts from the six comedies.

A. Dramatic Conventions: This term refers to the tools or "systems" that playwrights use. Abstract thinkers enjoy knowing "how" a playwright works. Just like the knowledge of rhetorical terms, sophistication regarding dramatic conventions enhances understanding, and, therefore, student performance. "Dramatic convention" is defined (Barry and Wright, pp. 23-24) as:

> Any practice or device, even though it may be improbable or unrealistic (such as the swift passage of time, or a flashback), which the reader (audience) accepts as a necessary part of the artistic illusion, or in Coleridge's phrase, of "the willing suspension of disbelief." . . .an illusion the audience is supposed to accept. . . .

Directions: Locate the following excerpts in the play books. Refer again to the PERFORMANCE PARADIGM (Appendix A.3) for a model of the content and thinking levels at each of the five stages in the creative process. Read, analyze, and discuss each convention. Both elementary and secondary students need to recognize these conventions in the excerpts they are preparing for performance (or in other scenes in the plays). Determine how and why each contributes to accurate interpretation.

1. Setting: The location of the play (and of the individual scenes).

a. For each of the six plays, name the key settings (usually two main locations per play). Cite specific passages that depict them.

b. Explain why these settings are appropriate: How do they affect Shakespeare's themes and characterizations?

2. Theme: In drama, fiction, and poetry, "themes" refer to the observations or commentary the author is making (dramatizing) about human existence -- his ideas about human nature. (Note: The nonfiction writer also has a "theme" or "thesis" in his/her

"expository" essay; a point and several subpoints to "prove" it.) So, too, in drama, "themes" are the points the writer is making. In writing a play, the author has special devices through which to dramatize these observations (the way an artist has colors, composition, light, and shadows, etc.).

Gifted students and themes: These students enjoy abstract thinking and so are quick to perceive, for example, that Bottom's translation" into an ass represents the silly poses humans can assume. He has a very high opinion of himself -- he wants to play all the roles -- and suddenly the playwright transforms him into an "ass." Theme: a pompous idea of one's abilities can make one appear to be an "ass"! These students will note the "favorite" themes of Shakespeare (and of other authors). They will begin to realize that certain ideas interest them enough to stimulate their original writing (PART VI, 2.) The following EXERCISES will demand convergent and divergent thinking:

a. Ask students to study their excerpts to perceive the "ideas" being dramatized. Be sure they discover exactly how the playwright achieves this or why his devices are effective. This study demands the highest levels of critical thinking: analysis, synthesis, and evaluation. This "scavenger hunt" is easy when the students use their knowledge of Shakespeare's rhetorical and dramatic devices. Ask students to explain this statement: ORIGINALITY consists of (1) having something unique and valid to say, and (2) having a communicable form through which to express it.

b. "Learn" the questions to ask of any passage in order to discover the ideas in that passage:

Where is this taking place? (setting)
Who is speaking? To whom?
What kind of passage is it: description? action? exposition? recapitulation?
What rhetorical devices? Dramatic devices? Metrical pattern?
Previous links: lexical congruence or repeated imagery (emphasis)

c. Search for key Shakespearean themes: (And find others).

Self-deception: (Mistaken identity vehicle)
Appearance vs. Reality
Personal Needs and Social Obligations
Romantic love is excessive or extravagant: (from love to hate "passions" are always expressed in extreme language; i.e., love and reason seldom go together)
Nature vs. Nurture: The Forest of Arden vs. the court life.
The Sacredness of brotherly love: Oliver vs. Orlando
Forgiveness and Reconciliation: at the end of all these comedies, the frictions are healed; relationships are restored
Order vs. disorder: the "concord and discord" in AMND; Kate's being tamed to an "order"; the "order"

restored in the Egeon's displaced family; the banished Duke Senior's regaining his proper place (AYLI), etc.

The superiority of reason and nobility: virtue over vengeance

3. Characterization: The heart of drama is characterization. It is the chief vehicle through which a writer conveys his ideas. The issue is: What are the specific ways at the playwright's disposal? Understanding how and why a character "ticks" determines the way the actor "builds that character" (PART IV, B). Characters are classified as: the protagonist or hero-heroine who has the sympathy of the audience; the antagonist or villain; and, generally speaking, the "major" and "minor" characters.

Exercises: Looking at their own excerpts first, and, then at the roles the other students are doing, the students need to ask the following questions:

a. What does the character look like? sound like? (physical aspects)

b. How does he/she speak: his/her rhetorical style? (Bottom speaks differently than Theseus. Why?)

c. What does the character say about himself/herself?

d. What do other characters say about him/her?

e. What does the character say about other characters?

f. What does the character do? (action)

g. How does the character react in key situations?

h. What does the character want? Why? (hopes and motivations)

i. What does the character not want? fear? hide? pretend?

4. Conflict: The key vehicle of drama (or fiction). Someone wants something and something or someone opposes him/her; i.e., the problem(s) or dilemma(s) to be solved. The "plot" is the working out of this problem, dilemma, or conflict.

Exercises: Students will cite in the six comedies examples of these four kinds of conflict and show why the conflict propels the play's action:

a. Man vs. man (woman vs. woman): Oliver vs. Orlando; Caliban vs. Prospero; Petruchio vs. Kate; Hermia vs. Theseus, etc.

b. Man vs. Society: Egeon vs. the Syracusan law; Malvolio vs. Maria, Fabian, Feste, etc.

c. Man vs. Himself: Malvolio's arrogance vs. self-awareness; Adriana's jealousy vs. patience; Orsino's self-deception (he's "in love with love"); Jaques' melancholy vs. acceptance, etc.

d. *Man vs. Fate*: Caliban vs. his unfortunate birth; Kate's being the elder sister; Orlando's being the younger brother, etc.

5. *Plot*: The architecture of a play is its plot or structure. It is the sequence of action or incidents. A graphic portrayal of the plot line:

a. Students will ask: How does the playwright generate suspense? tension? What obstacles must the character overcome to reach his/her goal?

b. The secondary students need to recognize the main plot and the subplots in the play. (In SHREW: the main plot concerns the Kate-Petruchio relationship; the subplots involve the Induction and the Bianco-Lucentio story; in TEM, the main plot concerns Prospero's restoration; the subplots include the Miranda-Ferdinand romance and the Caliban-Stephano-Trinculo farce, etc.)

c. Of each incident, the students ask what is happening and how does this action derive from the previous action and foreshadow or dictate the succeeding action? Using these stages in the plot line, students can pinpoint the key incidents:

1) *Exposition*: (COMEDY I, i, 37-160); (AMND I, i, 21-129); (TEM I, ii, 65-224): *Examples*:

COMEDY: Egeon: In Syracusa was I born . . .
AMND : Egeus: Full of vexation . . .
TEM : Pros.: Twelve year since, Miranda,
twelve year since . . .

Exposition is the device by which the playwright provides an *introduction* to each of the plots in the play. It is the *explanation* of what has come before, the background for the present action. Look up the above examples of exposition or find these passages of exposition in these plays above or in the others. (Expositions occur throughout the plays).

a) Explain how the exposition is *conveyed* (number of characters/ where in relation to the various plots?)

b) What is the major challenge to the actor? Why? (They are usually long and "talkie" but contain crucial information).

c) What can the actor do to put them across?

2) *Inciting Incident*: (like the kick-off at the football game). This particular action launches the play. Students need to detect it precisely.

3) *Rising Action or Complication*: The "obstacle course" in each of the plots. Realize Shakespeare's plays integrate usually three plot lines or a main plot and two subplots. The key elements of the "rising action" are suspense and tension. These derive from the conflict or the struggles between characters.

4) Turning point: A point high in the rising action when the main character makes decision that determines the climax.

5) Climax: The zenith of the tension. The main character acts decisively; every piece of action leads to this point (logical development and coherent series). The main character acts.

6) Falling Action: A very short section. The better the writer, the shorter this section is. (Sometimes considered part of the denouement).

7) Denouement: The French word meaning "untying" describes what the playwright must do at the very end of the play. The clarification or resolution of all dilemmas posed. (In COMEDY the denouement begins in Act V, sc i, line 365, when the Abbess recognizes her long-lost husband.) Exercises: Have the secondary students locate the beginning of the denouement in each play and explain how (in what order) each of the plots is resolved and why.

6. Prologue: (AMND V, i, 114-23; SHREW Induction I-II).

A prologue is a speech that comes before the play "proper" and which tells the audience what is going to happen. The speech "foreshadows" the play much the way an overture contains the key motifs in the ensuing opera.

a. The prologue (AMND V, i, 114-156) is the only "prologue" among these six comedies. In the other plays, without a prologue, how does the playwright foreshadow the play?

b. Have students memorize and give Quince's prologue (without "the points" or correct punctuation). Students will point out in Quince's prologue the uses of the following four devices: hypallage (the application of words in a perverted or absurd order); metathesis; anastrophe; and malapropisms.

c. Study the Induction I and II in SHREW. Explain how and why this is not a prologue. What does it do for the playwright (why does he begin the play with these scenes? If it doesn't function as a prologue (by foreshadowing the coming events), what does it do and how? (It is a separate plot, actually, and is not integrated into the rest of the play). The audience, like Christopher Sly, sits back to watch the "players" who have arrived. What elements in the Induction suggest that perhaps Petruchio's behavior is also a "trick" and should not be offensive. Is SHREW, then a "joke" or are there serious themes being dramatized in this farce? What are they? What is "romantic irony" (See IV, 12 d.).

7. Epilogue: (AMND, AYLI, TEM, and TN).

The word "epilogue" comes from the Greek word meaning "to say in addition." It is a short speech spoken directly to the audience at the end of the play and after the other characters have left the stage and implies or states an "apology" asking the audience's indulgence or understanding.

a. What is Theseus' response to Bottom's offer to do an epilogue? Is Shakespeare implying something about "the drama" through this comment? If so, what is it? (AMND V, i, 351-352); "No epilogue, I pray you; for your play needs no excuse."

b. Look up AMND V, i, lines 418-420, the final speech in the play. Puck is left alone on the stage. Why could this speech be called an epilogue?

c. At the end of AYLI, Rosalind delivers an epilogue. How does it demonstrate the definition given above?

d. Is Feste's final song (TEM V, i, 416-420) an epilogue? Explain.

e. Prospero presents an epilogue. Relate it to some specific lines in the play. Consider how this might have been an especially appropriate speech for Shakespeare's last theatre "speech," (THE TEMPEST probably was the last play he wrote).

8. Foreshadowing. This device is used to generate suspense or raise expectations. It also provides the "mortar" that holds the various parts of the play together. Consider the following examples: (AYLI I, iii, 147-148; SHREW ii, i, 144-145; TN II, v, 189-190):

AYLI: Cel. . . . Now go we into content
To liberty and not to banishment.
SHREW: Pet. And where two raging fires meet together
They do consume the thing that feeds their fury.
TN: To. Why, thou hast put him in such a dream that,
when the image of it leaves him, he must run mad.

a. Examine the three examples to discover if these are foreshadows. How does each function? In each case (even if the student hasn't read the play yet), what should the student legitimately expect will happen? Why? (Will Petruchio and Kate be "two raging fires" which, when thrown together, will cancel each other's orneriness out? Will Maria's trick drive Malvolio to "madness"? Will Celia and Rosalind find liberty rather than banishment in the forest?)

b. What "themes" does each project and in what images? Even in a tight foreshadowing statement how does Shakespeare convey major themes?

c. Explain how foreshadowing statements provide the "mortar" or cement that holds a play together (coherence). Cite examples.

d. Look at the end of scenes or acts, or even at the end of each of the plays to determine whether the foreshadowing statements were logical? Did they in some way predict the ending? Were they "ironic"; that is, was he ending the exact opposite of these predictive statements?

NOTE: In student creative or imaginative writing a typical weakness is the lack of foreshadowing. (More about this later in the SPIN-OFF's section, Part VI, 2., Original Writing).

9. Juxtaposition: The contrasting location of various types of scenes. A "private" scene will follow a "public" scene; a "quiet" scene will follow a "noisy" scene; a soliloquy (solo) or a duologue (two characters) will follow a "crowd" scene, etc.

a. Looking at Act I of AMND, ask students to note these alternating scenes (juxtaposition): Examples:

Lines 1-20:	Theseus and Hippolyta
121-129:	Theseus, Hippolyta, Egeus, Lysander, etc.
130-182:	Lysander and Hermia
183-228:	Lysander, Hermia, Helena
230-231:	Lysander, Helena
232-257:	Helena

b. Ask students to discover other occurrences of juxtaposition.

c. Have the students designate each scene; i.e., "duologue" (two characters); a "group" scene; a "soliloquy," etc.

d. Discuss why and how this device is a key dramatic device; how does it convey theme or characterization?

10. Comic Relief (TN III, iv, 304-330):

> To.: There's no remedy, sir; he will fight with you
> for's oath sake . . .

This scene of the "fake" sword fight between Viola (disguised as Cesario) and Sir Andrew is an example of a "comic relief" scene.

a. Have the students point out that contrary to belief, comic relief does NOT lessen the dramatic tension. (Instead, its purpose is to heighten it by bringing a number of strands of various plots into focus). Specifically, how does this incident bring to a head or highlight the "tension" in the Olivia-Cesario relationship? The fight is a "burlesque" that satirizes the seriousness of love attractions.

b. Continuing with a. above, the students need to "see" the grotesqueness of this duel, its preposterousness! Sir Andrew is fighting Cesario for Olivia (and of course, Sir Andrew is the last person Olivia would marry!) The duel is "real"; i.e., both Andrew and Viola might have fought to "the finish" if they hadn't been interrupted.

c. Similarly, how do the scenes with Bottom and his band of rustics in AMND (the "Pyramus-Thisby" plot) entail comic relief? How do they increase rather than diminish the tensions in the other two plots? How does "burlesque" function? What commentary does the P-T plot make on the Hermia/Lysander and the Helena/Demetrius plot? How? Why effective?

11. Disguise: (AYLI I, iii, 135-8): A substitution or cover-up. In these lines Shakespeare is launching the two disguises on which the whole play hinges:

Ros.: And therefore look you call me Ganymede.
But what will you be called?
Cel.: Something that hath a reference to my state --
No longer Celia, but Aliena.

a. Students need to clarify why Celia and Rosalind will assume these pseudo-characters. What does the playwright convey by presenting "two" characters for "one"?

b. Why is this vehicle so prevalent in the six comedies? How does this convention function for the playwright? (How does it enable him to project his themes of self-deception and mistaken identity; to increase audience participation since they are "in" on the disguise or the device of "romantic irony"; to generate enormous humor, etc.)

c. How is each disguise launched? (Love-in-idleness in AMND; separated twins in COMEDY and TN; the flight of a banished niece in AYLI; etc.)

d. How does disguise contribute to plot, characterization, and theme?

12. Irony: Barry and Wright (p. 47) state that in Greek comedy an eiron was a "sly character" . . . "who opposed the boastful alazon and pretended inferiority so as to outwit him." Irony always entails a disparity or an incongruity. In the illustrations provided below, the students should explain how and why the type of irony works. How does the device convey Shakespeare's: themes (ideas about human nature); characterization (the motivation, fears, goals, frustrations of the characters); and, setting?

Examples: Who is speaking, to whom, and under what circumstances?
What are the "two" situations or inferences?
Why does the playwright need to use irony here?

a. Socratic Irony: A dialectic or argument device in which a speaker pretends ignorance in order to lead his opponent into a trap.

Example: COMEDY (V, i, 53-62):

Abb.: Hath he not lost much of . . .
Buried some dear friend? Hath not his eye
Strayed his affection in unlawful love? . . .
Abb.: You should for that have reprehended him . . .

The Lady Abbess (using the Socratic method of questioning) draws out Adriana who finally admits to her enormous jealousy. Immediately, the Abbess says, yes, jealousy will lead a man to madness.

b. Verbal (Rhetorical Irony: What is said is negated by what is implied.

Example: AYLI (IV, i, 48-9):

Ros. Nay, an you (if) be so tardy, come no more in my
sight. I had as lief be wooed of a snail.

Rosalind is rebuking Orlando for being an hour late but she has no intention of really discouraging his coming. "The audience knows this because she has already disclosed (to Celia) how much she loves Orlando. The point is that Rosalind (disguised as Ganymede) must, to Orlando, be the counselor as she originally established.

c. Dramatic (tragic) Irony: This device is used for building suspense. It involves the audience's awareness of something about which the key character on the stage is ignorant. Again it provides a "double vision" or impact.

Example: Recall how the audience knows that Macbeth has murdered Duncan and others do not.

d. Romantic Irony: The key irony in these six comedies. The vehicle enables the playwright to create a "serious" situation (the problem at the heart of the play) and then poke fun at it. Always in Shakespeare's comedies, however, his characters (except Malvolio!) gain a kind of self-awareness because of their trials and become better people.

Examples:

TN: Viola falls in love with the man whose suit she is pressing for another lady. That lady (Olivia), believing "her" (Viola) to be a man (Cesario), falls in love with him and finally marries "his" twin, Sebastian.
SHREW: Kate becomes the model wife; the gentle natured Bianca turns from obedience to independence.
COMEDY: Luciana believes Antipholus of Syracuse to be her brother-in-law and spurns his attention (only to accept him in the end).
AYLI: Rosalind as shepherd, Ganymede (the fictitious "boy"), wins Orlando for the real "Rosalind" while the mean brother, Oliver, (the courtier) gives up his court life to marry Aliena whom he believes to be a shepherdess.

e. Irony of Situation: When events turn out opposite to expectations.

Exercise: Using the following as models, the students will find additional examples.

1) In COMEDY, Egeon discovers his wife and family and is not put to death.
2) In AYLI, Oliver is converted (by Orlando's bravery)
3) In AMND, Hermia and Helena marry the men they love.
4) In TEM, Prospero receives his dukedom back.
5) In SHREW, Kate is "tamed!"
6) In TN, Olivia forsakes her vow to mourn for seven years.

f. Irony of Fate: The intervention of providence or a power outside man's control. This device is not very common in these six comedies in which the playwright intends to point out human failing. This type of irony might involve a life-destroying earthquake or a tidal wave. The story of Job dramatizes providential intervention. Examples: Separations due to the shipwrecks (TN and COMEDY).

13. The Masque: (from the Italian word "maschera" meaning mask). It is a pageant staged with music and dance. (A "burlesque is an "anti-masque" because it makes fun of some other action). Masques serve a serious purpose. Find these purposes in these excerpts: THE TEMPEST (III, iii, 26-71; IV, i, 67-155; IV, i, between 285-286); and in AYLI V, iv, 111-end).

a. What is the dramatic situation: (who, what, where, when)

b. What is the response to the pageantry? Ex.: Gonzalo is overwhelmed as he responds: "If in Naples I should report this now, would they believe me?" (III, iii, 36-37).

c. How does the purpose for the masque (and Ariel as a harpy) in III, iii, 26-71 differ from the purpose of the second masque (IV, i, 67-155) and from the "hunters" and spirit-dogs that Ariel summons to frighten away Caliban and his two drunk fools? Why does Rosalind require Hymen's help in performing the weddings? (The law at that time forbade the use of the church service in plays).

d. How does music affect each of the plays? Note all the instances of music in these six plays. Who performs it? Under what circumstances? The clowns are the singers, usually, to entertain their masters and what is the dramatic functions of the clowns? Do they "make a comment" on the major characters' actions?

e. Could Shakespeare's comedies be called "musical comedies" and forerunners of contemporary ones? What theatrical elements do the modern musical comedies retain?

f. Select a "song" or two, memorize it and find some appropriate accompaniment. Perform it.

g. Analyze the "dancing" occasions in these plays. What is their dramatic purpose? Study the text for hints and then create some choreography to perform. Compare/contrast Elizabethan "musicals" and contemporary "shows" to discover Shakespeare's achievements.

14. An Aside (TEM I, ii, 535-8):

Pros.: (Aside) The Duke of Milan
And his more braver daughter could control thee,
If now 'twere fit to do't. At the first sight
They have changed eyes.

Shakespeare probably wrote the direction "Aside" in his original playing script (none of these is extant). The "aside" is a convention that enables a character to comment on the action without engaging in the dialogue.

a. Have students determine what function this aside plays. (Sometimes it is called a "truth-telling" device; it is spoken to the audience rather than to anyone on the stage.)

b. Does this aside have an ironic overtone to it? Why?

c. Explain whether this aside discloses to the audience pretenses or falsehoods? What information does it disclose?

d. Does this aside reveal a future action Prospero is planning?

e. Does the aside indicate a concern Prospero has? What is it? Why does the playwright have him share this? (In these few words, Prospero, Miranda's father, foreshadows what he actually does a moment later: he calls a halt to their falling in love.) Later we know that Ferdinand must prove himself worthy, namely, "control thee" or constrain Ferdinand. Too quickly he and Miranda have fallen in love.

f. Are there other devices in these few lines that will enhance the students' understanding? (Note: aphaeresis in the contractions "'twere" and "do't"; also, note the synecdoche in the words "changed eyes" which is the "whole" representing the "particulars" of falling in love!)

15. Soliloquy: "Monologues" offer great opportunities in oral interpretation for the "solo" actor. Preparation requires the kind of analysis described in PART III. A list of such soliloquies in WORD MAGIC's six comedies would include: TEM II, ii, 1-14; TN I, v, 295-305; SHREW II, i, 186-199; AMND I, i, 232-257.

In contrast to an aside which is spoken with others on the stage, a soliloquy is usually spoken by an actor who is alone on the stage. (Infrequently someone else might be there but the soliloquy is not overheard.) In their rehearsals, students will analyze soliloquies to determine their purposes. A soliloquy may have one or more of the following four purposes (Styan, pp. 165-6):

a. For the character speaking to define himself, disclose his secrets, and explain his motives.

b. For the theme of the play: to put forth a point concerning the moral meaning of some preceding action.

c. For the player's performance: to give the actor an opportunity to share something with the audience and evoke feeling.

d. For the audience in relation to the progress of the play:

> to quicken tension and, since the play is a cumulative art moving in time, to accent the impressions preceding it and anticipating those to come (p. 166)

Exercise (1): Students will do an analysis of the soliloquy in SHREW II, i, 186-199. Ask the students to indicate how it fulfills the functions outlined in a., c., and d. above, with a hint at b.

Pet.: I pray you do; I will attend her here
And woo her with some spirit when she comes.
Say that she rail, why then I'll tell her plain
She sings as sweetly as a nightingale;
Say that she frown, I'll say she looks as clear
As morning roses newly washed with dew;

Say she be mute and will not speak a word,
Then I'll commend her volubility,
And say she uttereth piercing eloquence.
If she do bid me pack, I'll give her thanks,
As though she bid me stay by her a week;
If she deny to wed, I'll crave the day
When I shall ask the banes, and when be married.
But here she comes; and now, Petruchio, speak.

Exercise (2): Ask students to note individual words. For example, "And woo her with some spirit" foreshadows the rest of the soliloquy as well as the ensuing scene with Kate (and probably the whole Petruchio-Kate plot). The key words in that line are "some spirit."

Exercise (3). How do the following lines explain those two words?

Exercise (4). The students need to determine the meter and scan the lines for emphasis.

Exercise (5). The students recognize the key rhetorical devices such as: anaphora, parison, and antithesis. Antithesis is the heart of this passage. Where, how, and why does it work? Anticipating the exercises in the next section (Creating A Character), the students will consider how this character will deliver these lines; is Petruchio serious? Jesting? How can you tell?

16. Poetic allusion: (SHREW, Induction, II, 38-42):

Lord.: Wilt thou have music? Hark! Apollo plays, (music)
And twenty caged nightingales do sing.
Or wilt thou sleep? We'll have thee to a couch
Softer and sweeter than the lustful bed
On purpose trimmed up for Semiramus.

A "poetic allusion" is the use of an historic, mythological, literary, or geographic reference which brings to the mind of the listener another event, person, or period.

a. Have the students explain the importance of these allusions. (This device enriches and elaborates on the particular dramatic situation that employs it. In this case, the wealthy Lord is playing a joke on the town drunk, Christopher Sly. Referring to "Apollo," the sun god, and to "Semirami," a legendary queen of Assyria, helps to evoke make-believe "reincarnation.")

b. Why the caged nightingales? And why use of the tne "s's" (do they give a musical effect in this passage? What does this "sound" reinforce? How? (a "sing-to-sleep" sound?)

17. Understatement: A device in which a situation is made less of with the consequence, usually, of emphasizing it. Exercise: Using the following example as a pattern, have students locate speeches in which Shakespeare is understating something with the reverse purpose of emphasizing its importance. Have them explain how and why it works.

Example: AYLI II, iii, 11-16):

Adam.: Know you not, master, to some kind of men
Their graces serve them but as enemies?

No more do yours. Your virtues, gentle master,
Are sanctified and holy traitors to you.
O what a world is this, when what is comely
Envenoms him that bears it!

Explanation: Adam suggests that overly good traits make others envious. Within a line or two, he warns Orlando to flee from his dangerous brother.

18. Imagery: Picture or senses-stimulating words. The intent is to appeal in a multi-dimensional way: intellectually, psychologically, spiritually, emotionally, imaginatively, physically, etc.

Example: (TEM: III, ii, 140-148):

Cal.: Be not afeard. The isle is full of noises,
Sounds, and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometimes voices
That, if I then had waked after long sleep,
Will make me sleep again . . .

a. Ask the students to watch for the key images of a play (secondary students); i.e., the "dream" imagery in AMND.

b. For example, in Caliban's speech, how does Shakespeare recreate the whole island for the audience (as well as for Stephano and Trinculo? What provokes this speech? Find the exact words or images in these lines that tie them back (collating congruence) with what came before. (Just before this speech, Prospero's magical creature Ariel has been intervening in the conversation among these three and now has sounded some music.)

c. Challenge students to compare Caliban's words here with other speeches in which he describes his life on this island.

d. Is this island a "metaphor" standing for human life? Is that why Shakespeare presents a variety of "pictures" of the island (depicting it through the eyes of all the characters). How do Stephano and Trinculo view it? Miranda? Ferdinand? The shipwrecked King? Gonzal o? etc. Explain and locate passages to "prove" position. (Theme question).

e. In the following example ask the students to locate key imagery: (AMND: II, i, 253-263):

Ob.: I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses, and with eglantine.
There sleeps Titania sometime of the night,
Lulled in these flowers with dances and delight;
And there the snake throws her enamelled skin,
Weed wide enough to wrap a fairy in;
And with the juice of this I'll streak her eyes
And make her full of hateful fantasies.

1) How does the imagery affect the listener's senses? (sight, smell, etc.)
2) Explain the "precision" of the images: its precision that clarifies the situation. How many kinds of flowers are mentioned here? How many times are adjectives included (to describe them)?
3) Are there examples of "alliteration" or repeated initial consonants? or any reiterated or "key" consonants? What effect do they produce? Why?
4) What is the metrical pattern in these ten lines? Scan them.
5) Explain the shock effect in the last two lines (how does their intent contrast with the musical descriptions of the "bank where the . . ." and why?
6) Is the word "over-canopied" an original with Shakespeare? Why does a poet coin words? How is this effective? (necessary to the meter? meaning?)
7) Are there enough details here for an artist to paint a picture? How would a film director depict this scene? Does this "picture" of the world of the fairies?

19. Symbolism. A symbol means what it is and something else. The students will search through their excerpts to discover key symbols. In each case they must:

a. Cite specific passages where they occur.

b. Explain the two meanings: Indicate how the symbol conveys theme and/or characterization.

Example:

Prospero's magic robe, staff, and book:
(TEM I, ii, 28-30):

Pros.: . . . Lend thy hand
And pluck my magic garment from me. So, (taking if off)
Lie there, my art.

(TEM III, ii, 109-10):

Pros.: . . . My high charms work,
And these, mine enemies, are all knit up . . .

(TEM V, i, 61-64):

Pros.: . . . I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

On the one hand, (explicit), a "magician" would have these items (one meaning); that is, they are the traditional equipment of magicians, and Prospero has been a "magician" in charge of this island. All life responds to his bidding; Ariel and Caliban, for example. These "characterize" Prospero for the audience. On the other hand, (implied), these symbols represent vestment (the robe) of a ruler; the sword or power (staff); and, the reason or intellect (book). Shakespeare poses the question and then answers it: What kind of a ruler is the right kind of a ruler? A key theme in the play receives great attention in a speech just before this one and is reinforced here. "The rarer action is in virtue than vengeance," (V, i, 32-3). Thus, the "symbols" allow Prospero to be the magician he needs to be on the island, but after he has brought his "enemies" there (via the shipwreck) and after they have repented their evil, he "abjures" his magic (he will not seek revenge). As in our other plays, Shakespeare has again dramatized one of his favorite ideas about humanity: the nobility of reason over the emotions.

20. Simile: (COMEDY: II, i, 90-94):

E. Dro.: Am I so round with you as you with me,
That like a football you do spurn me thus?
You spurn me hence, and he will spurn me hither:
If I last in this service, you must case me in leather.

a. What does the playwright achieve by comparing Dromio's poor beaten-up body to a "kicked" around football? (It depicts visually the pain and dismay Dromio is feeling.)

b. Does this simile make tangible or "concrete" a feeling or idea that is abstract? Explain.

c. Ask the students to explain why a dramatist wants his audience to fully "sense" his incidents and characters. "Tropes" or "figures of speech" (modern term) are tools by which the writer achieves this effect. How? Why? Point out other instances in their own excerpts (the "roles" they are preparing).

21. Metaphor: (A "trope") is a comparison usually of an intangible thing (an idea) with a tangible object with the purpose of making the intangible concept clear.

TN (I, i, 1-3):

Duke: If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.

a. With what is Orsino comparing his love? (Here Duke Orsino is comparing music which is audible (and the instruments are material).

b. How does this metaphor explain the Duke's frustration with Olivia's indifference? (His love is thwarted because Olivia does not love him in return. His thought is that an over-abundance of music will kill off his unrequited love.)

c. Explain how this "poetic treatment" of unreturned love differs from a mere newspaper report.

22. Conceit: (TN: I, v, 273-281): An extended simile or metaphor or comparison.

Vio.: Make me a willow cabin at your gate
And call upon my soul within the house;

Write loyal cantons of contemned love (See Folger p.21)
And sing them loud even in the dead of night; etc.

a. With what is Viola comparing herself? What is the key purpose of this conceit? What does the playwright want the audience to "see" or imagine? What are his chief images? (The key purpose is to give the audience a "picture" of something that is "invisible" or abstract.) What is Viola dramatizing in these lines.

b. How is Viola able to imagine this situation? (because she is deeply in love with Orsino).

c. In AYLI, is Rosalind's disguise as Ganymede a "conceit" (an extended metaphor)? For how much of the play does she assume this disguise?

d. In THE TEMPEST, is Prospero's pose at the beginning as a cruel father a conceit? How does it function?

e. Is the whole of THE TEMPEST a "conceit" in which the island is the banished duke's "court" and his magic robe and staff his implements of rule?

f. Is the "willing suspension of disbelief" a kind of a conceit? For example, in COMEDY, the audience is expected to accept the enormous improbability of the situation (that no one in the town would suspect the twin-relationships, including the twins themselves)? (Analysis will enable students to determine how, when, where, and why "extended" similes and metaphors work for the author.)

B. Creating a Character.

All students will benefit from seeing a live production by a good acting group. The next most inspiring experience is seeing a film or listening to a recording. In addition to these, a knowledgeable, enthusiastic teacher is a sure-fire way to launch a student into Shakespeare, and, specifically, into the process of creating a character. The basic vocal techniques and the stage movement outlined below are reaily accessible to gifted students -- elementary and secondary. Elementary students love the word-riddling in Shakespeare and the wonderful "characters" such as Feste, Sir Toby, and Malvolio in TWELFTH NIGHT: Puck, Titania, and Bottom in AMND; the aristocrat Lord and Christopher Sly, his "victim," in SHREW; Ariel, Caliban, and the two "clowns" in THE TEMPEST; and the wonderful twin Dromios in COMEDY. These same characters are accessible to gifted secondary students who also enjoy preparing such roles as the spunky and delightful pairs of lovers in all six plays; the philosophical Touchstone and melancholy Jaques; Prospero with his magical art; the "older characters" such as Egeon (COMEDY); Egeus (AMND); The Lday Abbess (COMEDY); and Theseus (AMND); and the cocky King, usurping Duke, and the old counselor (THE TEMPEST) and the many rustics (AMND and AYLI).

All the students will need substantial help in "getting at" their characters. (See Bibliography for sources for voice training and stage movement; start with Nelms, Pisk, and Berry.) WORD MAGIC provides a number of key exercises and explanations. The goal here is to help the actor grasp his/her individual role, and, at the same time, envision his/her part in the "whole" picture; namely, the "stage" picture.

1. Character Motivation: Exercises

a. Having by now memorized their scripts, ask students to write a "character sketch" of their characters. (See previous section concerning the questions to consider in this write-up.)

b. Send students out with note pads and cameras to observe and record details as they find people who resemble "their" characters.

c. Have students complete the metrical and rhetorical analyses of their lines.

d. Have students memorize their lines.

e. Have students work next with the other "character(s)" in their scene (unless the excerpt is a soliloquy). They are to share the above research. This is considerable material since it includes the metrical and rhetorical analysis of the lines their characters speak plus other key items (PART IV, III, B. #3). If a student is doing a soliloquy, he/she needs to work with students who are doing scenes adjacent to the soliloquy or at least in the same Act. Students will grow through these exercises in social as well as intellectual and artistic areas.

f, Have students plan (or design) costumes and sets. (Keep simple but plan and bring in appropriate "stage properties" or small items to help the actor convey the "character.")

2. Vocal Technique. An authority on speech reiterates that the best clues for oral interpretation are found in the text itself (Berry, p. 109-110):

> You must know the text as well as possible, free yourself of pressure and listen for what the text contains. Allow yourself to receive the image, the sound and the rhythm before you give it to the audience, so that however well you know the text it will always be a discovery.

a. In addition to the "sense" or meaning of the text (above), students need to understand the voice as a physical instrument. First, ask students to select children's stories (Dr. Seuss, for example) or nursery rhymes and deliver them heeding the "varieties" below. Have them "perform" these for each other. Discuss the "differences" required in each of these styles. Then have them select ten lines from their Shakespeare excerpts and "perform" these. The objective is to demonstrate the following "varieties" in vocal color:

1) Variety in Volume: loudness and softness (projection).
2) Variety in Pitch: the tones in one's voice, the vocal range.
3) Variety in Tempo: the rate of delivery ranging from the very rapid spit-fire speech to extremely slow

and deliberate enunciation. This has to do with the "quantity" of words or lines in any given time span.

4) Variety of Quality: the "timbre" of the voice. Does it sound like a thin whistle? a huge cow bell? a fog horn? etc.

Note: Mastering vocal technique is a great part of training for "real" stage. Although some of these gifted students may be headed in that direction, time restrictions limit their vocal training at this point. A key point they need to know is that they use "breath" for fuel. A "real" actor trains as arduously as an athlete: vocal technique involves the training of the muscles involved with speech. Special attention focuses on: "crisp" consonants; the numerous sounds of the vowels in English; phrasing and inflection (See Berry, 53-73).

Shakespeare's lines offer the best of materials for language training. The value of working with poetic drama has been expressed in this way (Berry, p. 101):

> . . . it increases the sensibility to words, and rhythms and meanings which come to you from sound -- meanings which cannot necessarily be explained and which go deeper than our conscious logical mind. These meanings come from a precise choice of words and their associations. . . . The particularness of the word is one of the crucial things for an actor to realise as it will affect his work whether he is using prose or poetry.

Exercises above: Consciously perfect these ten lines (beginning with Volume Variety and continuing through the Quality Variety). Use a tape recorder. The students need to "hear" their own voices. Students need especially to "listen" for clean distinctions between the qualities.

b. Pronunciation and enunciation: crisp initial and final consonants require concentration and deliberate effort. In one of their rehearsals, have the students speak their lines, first, very slowly, and then, faster and faster, but always maintaining clean articulation. Have them rehearse together using this "Quick Speech" check for both MEMORY and ARTICULATION. Always return to the correct pace afterwards (See Berry, as above). Other exercises include:

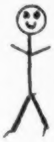
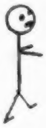
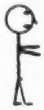
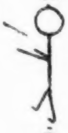
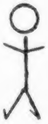
1) Nursery rhymes: Speak crisply and tape record.
2) Song lyrics: Use favorite popular lyrics and practice enunciating "cleanly."
3) Children's "Picture" Books: Read aloud from appealing picture books, working on clean diction.

Note: Vocal Technique is a big chore at any age. Professional actors spend hours and much money working with dramatic coaches. At this point only a beginning can be made but these provide some sound technique and will sharpen the students' awareness. For the students who are in a choral group or play a reed or brass instrument, the notion of the breath as full will not be a new idea.

3. Body Positions. In preparing a role, an actor is very deliberate about the requirements of the text and his/her body position.

This is constantly changing as an actor proceeds through the lines. Good body control is key. The students who ordinarily keep their bodies physically fit (athletes, dancers, or just regular joggers!) will be better able to handle the requirements. (See Pisk's The Actor And His Body.) Getting the body in condition plus knowing what every word or line requires means that the actor is physically and intellectually ready for the role. The objective is to enable students to grasp the significance of as many elements of the theatre as possible. They need to appreciate the artistry and discipline that are necessary to produce a polished performance. Gestures and stage movement are difficult for young actors. Students need to check: body position, suitability of gestures, and stage location. A great difficulty with young actors is a tendency to move or gesture too much which usually indicates nervousness or a lack of knowledge concerning exactly what gestures are appropriate at what moment.

a. Body Positions (given in relation to the audience): The five body positions include: full front, three-quarters front, profile, three-quarters back, and full back. Many considerations affect decisions regarding body position. Basically, the full front is the strongest with the full back the second strongest.

Full front:		the strongest position on the stage, especially if down center, center-center, or up center. Full front is always a strong position, however.
Three-quarters front:		less, but still strong. The actor is not looking upstage; the audience can see 3/4's of his/her face.
Profile:		quite useful for "equal" or "shared" scenes (either arguments or casual dialogue)
Three-quarters back:		this character is pointing the attention of the audience upstage.
Full back:		second most important position if the character is upstage center. Unimportant if in other stage area in which case this character is listening to a character who is upstage of him/her.

b. Exercises to "train" body positions:

1) Students will discuss the significance of each of these body positions in the context of their character's lines. Analysis is needed to determine how an actor should stand and why.
2) Students need to experiment with these positions. They should take another role temporarily in order to understand the tensions of psychological interaction in the excerpt.

3) Tie their hands behind their backs and ask them to give all their lines, keeping the correct vocal technique in place.
4) Ask each student to suggest appropriate gestures (what, when, why) for each part of the excerpt. (Review "Characterization" In PART IV, B. #3.) The concept to grasp is that the MOVEMENTS of the actor take precedence over the speech; i.e., the audience responds first to what it SEES.
5) Ask the students to critique each other's gestures, stage business, and stage movement.

4. The Actor on the Stage: The diagram below indicates the nine acting areas. These areas are always designated from the ACTOR's point of view. Originally, the stage floor was raked or slanted, not the "house" or the audience area. (Have any of them visited the Old Opera House at Viriginia City, Nevada?) That is why the part of the stage nearest the audience is called "downstage" and the part farthest from the audience is referred to as "upstage." Students need to think carefully about "where" they are locating their scenes. Generally, the CENTER areas are for high points of the action, the strong scenes. If a scene begins with minimal conflict and accelerates in tension, the actors will move toward the CENTER (and vice versa). The weakest locations (for "peripheral: lines or action) and Down Left and Down Right. If a group is on the stage, the more important dialogue takes place upstage and center so that the other characters are turning toward that character or characters. This blocking (position of actors on the stage) brings the attention of the audience to the key action.

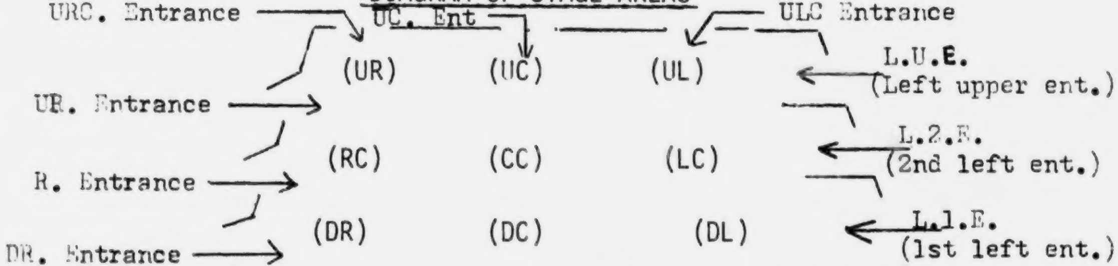
A special word: With Shakespeare's soliloquies, directors use great discretion in placing the actor since he/she has the full stage. Since "asides" are spoken to the audience, the character (making the statement) must be clear enough of the other characters to address his/her remarks to the audience.

a. The Acting Areas: The sketch below depicts the usual playing area (the size will depend on the location; i.e., multiple-use room vs. front of classroom). Students need to know the nine acting areas (see chart below).

STAGE AREA DESIGNATIONS

Up Right (UR)	Up Center (UC)	Up Left (UL)
Right Center (RC)	Center Center (CC)	Left Center (LC)
Down Right (DR)	Down Center (DC)	Down Left (DL)

DIAGRAM OF STAGE AREAS



b. Stage Movement (Action). Recall the term "actio" (#1 in the GLOSSARY) and remember that the text, usually in italics, provides many directions for stage business or movement. For further help, see Play Production by Henning Nelms (Chapters IX and X) for additional help. More often than not Shakespeare writes the "stage directions" or cues for movement and business in his text. After recognizing the challenges, the actor has the responsibility of learning the basic stage movements and then in being creative in applying these techniques. Styan emphasizes the effect when all the chief elements come together: rhetorically-grounded interpretation, voice technique, and appropriate stage movement (Styan, p. 198):

> Such effects, aural, visual, verbal, actually control the shape and meaning of the play. At such keen moments, the focus of all technique is the actor, the verse accurately animating mind and tongue and limb, creating an impression of theatrical transparency possible only to a playwright who can govern all our senses simultaneously.

1) Techniques (Helms, pp. 145-152).

a) Walking: A general rule (except in farce) is NOT to move on someone else's lines. Match the gait or pace of the steps to the text demands.

b) Turns and crosses: Launch off correctly; move off on the foot nearest the direction in which headed; do not awkwardly cross over one's own body. Key: Learn to walk while talking over one's shoulder with the head turned toward the person to whom speaking. The type of cross is determined by the text: direct and short for an "angry" line; a curve for a "leisurely" line, etc. Avoid upstage turns; the speaker's voice is lost to the audience. Coordinate instigation of the turn with the word to be emphasized. Learn to pivot cleanly.

c) Rising from a chair: Balance is key. It involves the "center of gravity" which is located in a person's pelvic region. Before getting up from a chair or bench, the actor moves forward on the chair, places one foot a little ahead of the other, bends the knees, and pushes forward.

d) Kneeling: Kneel on the downstage knee.

e) Stooping: Keep weight erect on the way down (unless a character role).

f) Footwork: Actors train like athletes. Amateurs are awkward and need specific techniques. Practice is necessary. Students must get "control" of their bodies; they must learn that all movement must be INTENTIONAL or it will be distracting. No matter how well the students deliver the lines, if movement (a turn or cross) is involved, the movement must reinforce rather than vocal emphasis. Awkward leg movements or extraneous arm-waving can totally undermine the intent of the line. Ask: WHAT IS THE PURPOSE of every movement or facial expression.

g) Pivoting: This very helpful technique in various games such as basketball is also key to an actor. Learning to turn the body quickly by keeping one foot on the floor is a "trick" that can facilitate the "tempo" of a scene. Have students practice the pivot on appropriate lines.

2) Special Problems.

a) Love scenes: (Secondary). Shakespeare's love scenes do not demand "kissing" as other plays do (remember the girls' parts were played by boys in the Elizabethan period). Instead, there is much word-play in the style of "persiflage" or raillery. Rosalind and Orlando have these kinds of quick, witty exchanges. Petruchio and Kate have energetic quick exchanges as well. In COMEDY, Adriana and Antipholus of Ephesus exchange abusive speech or "bdelygmia" which demands steady crescendo in voice volume and acceleration in pace. Both pairs of "lovers" in AMND shift back and forth between beautiful effusive love lyrics to biting tirades ("categoria"). The key requirements for delivering any of Shakespeare's lines is ENERGY -- enormous energy -- and CONCENTRATION. After completing the various analyses of their lines, the students will need to just "bat" them back and forth. With adequate "breath" support, they can achieve the vocal varieties that make these speeches "sparkle" and convey their witty characterizations.

b) Farce Techniques: For THE TAMING OF THE SHREW and THE COMEDY OF ERRORS, the young actors need to discover sure-fire techniques.

- the S-curve: always traveling rapidly, this movement takes the actor in a large sweep around the stage. The Dromio's need to try to get away from the two Antipholuses; this is their system.
- duplicate movements: these are key to the Dromio-Antipholus scenes. They entail the two actors making mirror motions. When Dromio gets the blows Antipholus hurls at him, Dromio easily becomes the target because he fails to successfully duplicate the movement.
- exaggerated movment: everything is exaggerated in a farce: hand or arm gestures and larger body movement.

c) The bombastic ("bomphiologia") and tedious, inane repetitions ("homiologia") that characterize some of Bottom's speeches, some of the riddling of the clowns (Touchstone, Feste, Grumio, etc.), and the dialogue of Sir Toby and Andrew are accompanied by gestures. The issue is what gestures? Here is where the concept of "controlled freedom" challenges the director and the student actors. Again the "necessity of the text" embodies both parameters to guide the interpretation and clues to encourage improvisation.

3) Comedy Techniques (generally speaking).

a) Speed: Great energy (psychic and physical) is required because most of the lines in a COMEDY go FASTER than the lines in other genres or types of plays. There is no substitute for practice. Of course, the words -- every one -- must be clearly enunciated in spite of the fast pace. Exercises: Have the students do numerous Quick-Speak-Throughs, some very quietly and others at the volume the acting area requires. At no time can they lose the emphases they have so carefully built into their interpretation.

b) Audience response: The beginning actor usually speaks right through the laughter of the audience. The only real cure for this habit is doing a number of performances. The audience will be different each time, but the sophistication of working up to a laugh and waiting for the audience to laugh can be gained only through performance. Exercises: Ask the students to pick out the places where the laughter will probably come; ask them to think how they will hold or "freeze" during that reaction; and, remind them of picking up their cue (going on with their lines) just before the laughter fades.

4) Exercises that Combine Voice, Gesture, and Movement.

a) Ask students to analyze their excerpts "moving" their character around the stage so the stage area reinforces the text.

b) Ask students to experiment with various "levels" or platforms. In addition to the nine acting areas, the actor may also have a variety of "levels" (top of a deck or table, a riser, etc.).

c) Ask students to consider the differences between the modern proscenium arch (stage) and Shakespeare's "thrust" stage (the Globe Theatre--See the front pages in the Folger editions). How can they arrange their own acting area to resemble the Globe?

d) "Character Contrasts": First, have them demonstrate generally (how would Prospero vs. Ariel walk)); and, secondly, ask them to select specific lines and work for changes within the character's movements as demanded by the text. They will choose appropriate lines from their excerpts for each movement.

Character Contrasts:

TEM :	Prospero vs. Antonio	Caliban vs. Ariel	Stephano vs. Trinculo
AMND :	Helena vs. Hermia	Lysander vs. Theseus	Bottom vs. Quince
SHREW :	Petruchio vs. Baptista	Kate vs. Bianca	Grumio vs. Gremio
COMEDY:	Adriana vs. Luciana	Egeon vs. Angelo	Pinch vs. 1st Merchant
AYLI :	Celia vs. Rosalind	Oliver vs. Orlando	Touchstone vs. Corin
TN :	Olivia vs. Viola	Malvolio vs. Sir Toby	Orsino vs. Sebastian

e) "Blocking": The director is "blocking" when he/she is moving the actors about the stage. Ask each student in turn to play "director" and block out an excerpt. What must be considered? Is there a priority list? What does "stage picturalization" mean? Name all the components, telling how and why they are important.

f) Ask students to draw some conclusions concerning the importance of the stage "geography" in performing their roles. Why does a director have to be concerned with the stage "picture"?

g) In a "synthesis" and "evaluation" session, prove or disprove the statement: "The goal in performance is to totally coordinate speech, facial expression, stage business (small movements, usually the handling of stage properties), and stage movements (larger movements)."

5. Technical Theatre: Make-up, Lights, and Sound Effects.

The challenges of the technical aspects of production fascinate certain elementary and secondary students; some of them very eagerly take charge of the make-up, costumes, light and sound effects. Often parents of these students will volunteer to help at the production time. Some will make costumes or contribute stage properties and technical equipment. If the school has a drama department, the teacher of the gifted students can usually make arrangements to share or to use and replace items.

a. Lights: This is a whole department in technical theatre. In WORD MAGIC only the basic rules will be stated. (See Bibliography for key sources). This is an area that usually catches the deep interests of a number of gifted students. With "manuals" and visits to nearby college departments, these particular students can grasp enough technique to take charge of the technical areas for their performances. Ask students to experiment to verify these principles of stage lighting:

1) Stage lights contribute to the stage picture.
2) Stage lights convey specific information.
3) Stage lights distribute emphasis.
4) Stage lights control moods.
5) Basically, there are three kinds of stage lights: floodlights, spotlights, and strip lights. Describe and name the properties and capabilities of each type.
6) Let those interested in this part of their performance design a "light plan" for the program. They need to consider especially: the equipment available; the various properties or purposes, i.e., area lighting; background lighting; composition lighting; information-conveying lights.
7) Survey the students to learn who is most interested in pursuing this "end" of their performance. Provide manuals and bring in an expert or set up a mentor program for these students (nearby college theatre department).

b. Costumes: This is a separate and key focus in professional theatre. Often gifted students become very interested in this "art" form. Two key points can be made here:

1) If special costumes are rented or designed by the students, a "basic rule" applies: "Character-Period-Costume-Coordination." The students may wish to "set" their excerpts in a period other than the Elizabethan. Whatever the historical period, the costumes will "perform" several key functions. The costume issue (problem solving) involves gaining a thorough knowledge of: (1) the historical period, and (2) the character. Understanding the historical period will require library research. The key points in "fitting" the costume to the character entail these considerations (Nelms, pp. 224-32):

a) Costumes signify the relationships among the characters. (Here color is key but style also is important.) Analysis of these relationships includes the relationship to the "theme" of the scene and to "each other." In Twelfth Night, for example, the costume of Olivia, the "countess" will differ in color, style and fabric from the costume worn by her "attendant," Maria.

2) "Special" costumes are not necessary for a "classroom" performance or even for a "stage" production. If the students understand their characters and give an accurate interpretation and a "lively" performance, their production will be successful. They may even wear ordinary school clothes, or they may dress uniformly, i.e., everyone in black sweaters and slacks, etc. This type of uniformity is sometimes called "Rehearsal Costuming." It will "work" because it will throw the emphasis onto the interpretation and acting.

c. Make-up: This is "art" in itself. The exercises most helpful for young actors concern the effects of lights and distance on a character's make-up.

1) Explain the basic rule: "When in doubt, use less (make-up)."

2) Experiment by painting a spectrum of light on a piece of cardboard and then illuminating it with various lights. How does each color of light affect the make-up tones? (The hues which are similar to the light will appear brighter; those which contrast with the light will be darker and less intense.)

3) How can stage lights and make-up colors be complimentary?

4) Explain: "The key to make-up is the character, not the make-up."

5) Ask the students to do a "portrait" of their characters in colored chalk, pastels, or crayons. Discuss and evaluate.

6) Buy or have the students "contribute" the basic materials of a make-up kit: cold cream, foundation or base sticks or tubes, rouge, liners, and spirit gum (to be used with moustaches, added hair). Using these, ask the students to "model" their characters as if they were working in clay.

7) Work with the lights that are available and evaluate needs. What does make-up achieve? (Suggestion: If the performance is to be done in a classroom or in the library, for example, virtually NO special lights and, therefore, nothing more than a light base make-up will be needed for many of the characters.) Here is where "problem-solving" techniques (convergent production) combine with creativity (divergent production). (See 5.a., p. 93, Lights.)

8) Special characters: (Nelms, pp. 239-43). Older characters may need bald-headed caps or gray wigs. Other characters may need moustaches or beards. Send students off to a theatrical supply house if one is nearby. Also take students to a nearby community college theatre department. Make arrangements ahead to meet with the "technical" director (make-up, costume, sound and light effects). The best way to learn these techniques is to first observe and then experiment.

Exercise: Assign students to make "call-back" arrangements with the above college so they can go backstage before a show and assist with make-up. ("Train" them beforehand.) This experience can contribute to their social as well as artistic growth. They need to know exactly what to observe and how to be "helpful."

d. Sound effects: Follow similar steps; namely, set up a mentor program for the "sound" staff among the students. Gifted students quickly pick up sufficient information to provide for their performance needs.

Exercise: Include a study of, and experience with, the sound effects at a nearby college theatre visit. Gifted students are very capable of "synthesizing" or "synchronizing" the various aspects of a dramatic performance. The research involved (if a teacher brings little knowledge of "technical theatre") need not be intimidating. "Mentors" in the community are easily discovered because "dramatic productions" have great visibility and numerous "serendipitous" rewards for everyone associated with them.

Summary: "Creating a character" is the quintessence of performing and excerpt or scene (or a whole play!). The really exciting aspect of WORD MAGIC is that with these experiences the students are laying a good groundwork for subsequent acting experiences -- Shakespeare and otherwise!

PART V: FROM FINAL REHEARSALS TO PERFORMANCE

The time has arrived when teacher and students "pull everything together" with the intent of sharing their work and discoveries with others. Teacher and students will now use a second "score board," this time the PERFORMANCE CRITERIA. This will serve both as a "check-list" in this final rehearsal stage and also as the basis for their performance EVALUATION.

Five Kinds of Synchronization

In the Final Rehearsals (Stage III, "Incubation" continued, involving all of Bloom/Guilford), everything must "congeal" or come together. The teacher and student actors will be completing five kinds of synchronization:

1. Individual synchronization: Character creation including the text and vocal color (varieties/oral interpretation); text and the "actor on the stage"; i.e., words and body positions, gestures, and stage movement.
2. Ensemble acting: Interaction and reaction. These include the elements of lines and movement. Particular attention is given to timing (picking up cues and "building the scene" vocally) and visibly (gestures and movements). Timing, pace, and tempo are key.
3. Technical aids: Students need to be rehearsing "on stage" with stage "props" (stage business, i.e., small carry-on items) and furniture if any. Student actors need practice in the "real" situation including lights and sound effects (if any). At a "dress" rehearsal these are "finalized" including make-up and costumes.
4. Program integrity or the order of the scenes: This involves creating the Narrator's Script. This script derives from: (a) deciding on an order or sequence for the excerpts/scenes, and (b) writing appropriate transitions between these scenes.
5. Program details: Creating a "program" to hand out at the door; confirming performance scheduling plans made earlier; engaging a photographer, perhaps; clearing date, place, and time with the administrator; checking with the custodian regarding extra chairs, heat, etc.; delivering final announcements to school/local newspapers; and arranging for intermission refreshments (parents and students).

The Necessity of the Text

Even in these "final" stages, the biggest challenge with Shakespeare is his language. Ironically, the students may be more intimidated than earlier ("ignorance WAS bliss"). By now they will have discovered that every line in a Shakespearean text is extremely compact. The actor has a great deal to "put across" to an audience. In analyzing and memorizing their roles, the students will grasp the intense compression of the poetic drama. Although the language is highly imaginative, it is intensely precise. One line may convey: "information" about the character who is speaking; clarification about this character's relationship to other characters; the setting; a reference to an earlier incident; a foreshadowing of a subsequent event; and, implications regarding a "universal" theme.

Ensemble Acting

In the final rehearsals the students need to polish their "ensemble" acting (except in the case of soliloquies). The technique here includes synchronizing with others in their scenes. Every word, gesture, and movement -- now by the ensemble -- must reinforce the intentionality of the text. Ensemble acting requires particular attention to the Stage Picture:

1. Their body positions: in concert with other actors.
2. Stage movement (use of the acting area: no upstaging!).
3. Listening to each other: reacting (more than 50% of the time if more than three in the scene; probably about 50% of the time if two actors!).
4. Interacting: picking up their cues; sensitivity to tempo of whole excerpt or scene.
5. Awareness of audience response: waiting for laughter to die down (picking up cue at just the right moment!).

Location/Technical Aspects

The performance location need not be an auditorium or multi-use room or even the library. The "ordinary" classroom is more than adequate. Shakespeare's RHETORIC -- the LANGUAGE of the play -- is the key. If this major component is handled well, a student production can be entirely successful without the technical aids inherent in costumes, make-up, special lighting or sound effects. Ideal technical accouterments are a "bonus," not a necessity. The exercises throughout WORD MAGIC demonstrate the "necessity of the text," and student actors fulfill this imperative when they bring informed rhetorical analysis and appropriate gesture and movement to their excerpts. A key effect of this intense kind of preparation is that it demands the student's concentration and energy. Knowing what to do and being fully involved in doing it on the "stage" will direct the extra flow of adrenalin stimulated by "stage fright" into a lively performance. Because they have discovered and understood the "controlled freedom" embodied in Shakespeare's poetic drama, they can now project it. Their performances will be intelligent and dynamic. For the student actors, their teachers, and their audiences, the WORD MAGIC experience will be meaningful and enjoyable.

The Performance Script ("Narrator's Script")

1. The Narrators: Two "plans"
    - A. The students can select one or two "narrators" (one to do the first part of the program, and the other to do the section after the intermission).

B. One member in each excerpt or scene can introduce the selection. (If a soliloquy, there is only one choice).

2. Narrational Styles. The function of the Narrator's Script is to logically integrate the various excerpts, to ensure unity. The "Narrator's" comments consist mainly of informational transitions between/among the various excerpts or scenes. In addition to giving the audience key information, the narrator's remarks provide time for the actors to shift sets (rearrange stage properties, lights, etc.). Thus, "Program Integrity" offers to the audience a coherent series of performances and to the actors the time needed to set up each scene. Here are the four basic patterns for the Narrator's Script:

A. Brief Introductions: merely state play title, act, scene, lines, and names of student actors and their roles in the excerpts.

B. Longer Introductions: all the above plus "setting" and an informative resume of the action leading up to and away from the excerpt.

C. Lengthy Introductions: all the above plus references to the themes being dramatized in the excerpt/scene.

D. "Deluxe" Introductions": include all of the above (A-C) plus references to the rhetorical devices; i.e., the "how" and "why" of what Shakespeare's language accomplishes.

In deciding the "Narrational Style," a number of criteria must be considered. Perhaps the chief one is "time" but the other key determinant is the audience. For parents, or "older" students, the "Lengthy" or "Deluxe" styles would work. For a young audience, the "Brief" or "Longer" styles would be better.

3. Organizational Possibilities: Arrange the scenes/excerpts according to the following:

A. Settings:

1) Shakespeare's "court" or "estate" settings.
2) Fairyland
3) "Nature": the country, the island, the Forest of Arden.

B. Characters:

1) Major character (main plot)s
2) Minor characters (subplots)
3) Similar characters
4) Contrasting characters
5) Heroes/Heroines
6) Clowns
7) Lovers
8) Fantastical characters
9) Shakespeare's witty females
10) Shakespeare's noble characters
11) Shakespeare's "rustics"

C. Conflicts: (PART IV, "Dramatic Conventions")

1) The individual vs. society
2) The individual vs. his/her own best interests

3) One individual vs. another individual
4) The individual vs. "Fate"

D. Scenes of Action

1) Farcical "arguments" and beatings
2) Love scenes: squabbles/reconciliations
3) Climaxes
4) Denouements (resolutions)
5) Master-slave scenes
6) "Fantastical"/magical/supernatural
7) Quiet scenes (inner action)
8) Near-violence (no "real" violence in comedies)
9) Jests, jokes, tricks

E. Themes:

1) Personal greed disrupts the social order
2) "Reason and love keep little company together nowadays"
3) Self-deception substitutes for self-awareness
4) Romantic loves lead to excesses or extravagant behavior
5) Forgiveness is superior to vengeance
6) Social and personal good and evil pervade both the "court" and the "forest"
7) Jealousy distorts one's actions
8) Mistaken identities cause "madness"
9) Appearance vs. reality
10) Self-absorption leads to hypocrisy
11) Self-importance leads to evil

F. Rhetorical Styles/Conventions

1) Comparable rhetorical passages
2) Contrasting rhetorical passages
3) "Direct Prose" passages
4) Songs and masques
5) Clowns: nonsense, riddles, and word-play
6) Verse: Lyrical/imaginative poetry
7) Soliloquies or monologues
8) "Love language"
9) Prologues, expositions, and epilogues
10) Philosophical exposes
11) Duologues
12) Three-character scenes

G. Key imagery: group together excerpts employing:

1) dream imagery
2) madness imagery
3) love imagery
4) "art" imagery (Shakespeare's comments on "art")
5) nature imagery
6) court imagery
7) pride imagery
8) "evil" imagery
9) "idealism"
10) self-deception imagery
11) reconciliation/restoration

The Performance Criteria

The "performance" is Stage IV ("Illumination" or "a-ha!") in the Creative Process. All of the earlier theory, study, and exercises (activities) have pointed to this experience. This curriculum, like every appropriate curriculum for gifted students, must have as its ultimate goal, the cultivation of the "autonomous learner." A number of personal characteristics enable these students to reach this goal: abstract reasoning ability, inquisitiveness or intellectual curiosity, risk-taking tendencies (creative ideation), and hopefully, industry, or perseverance. If, however, their school experiences actually nurture these capacities, they must always include both general and specific criteria for each project. Gradually, the students (self or autonomous learners) will stipulate their own criteria!

The purposes of the criteria are four-fold:

1. To spell out the quintessential components of a project.
2. To synthesize these components or "parts" into a recognizable "whole."
3. To provide the "evaluation" protocol for teacher-student analysis of the project.
4. To suggest the components ("parts") or points for elaboration or revision.

In an earlier section of WORD MAGIC, a similar evaluation paradigm was presented; i.e., the "Criteria: Audition Score Board" to facilitate the "try-outs" process. With the paradigm below, the ultimate or "final" objectives of WORD MAGIC's curriculum are stated in terms of classroom or public performance of the excerpts/scenes. This performance is the culmination of the theory and application in the major sections of this curriculum, i.e., WORD MAGIC: Shakespeare's Rhetoric for Gifted Students. After the performances, the teacher and student should complete the "scoreboard" and use the "findings" as guide lines for the "elaboration" or "revision" process: Stage V in the Creative Process (See Appendix A.3). The students need to be scored both individually and as an ensemble (unless the excerpt was a soliloquy). Time spent on evaluation (this Performance Score Board) will nurture self-learning, the result of looking carefully at the individual's response to a task when this individual knew beforehand the general and specific criteria entailed. A score of "72" would indicate a "perfect" performance. If letter grades are desired, the following scale would apply: 64-72 (A); 57-63 (B); 50-56 (C); 43-49 (D). Hopefully, the latter method (letter grades) is not used; it is too simplistic, and thus, probably quite ineffective. The main benefits of the CRITERIA will derive from the students' recognizing what they did in a given situation, and how and why it was or wasn't effective. Conference time is well spent in sharing and reflecting together on the "scores" and the "comments" (teacher with the individual student and teacher with the excerpt ensemble).

CRITERIA: PERFORMANCE SCOREBOARD

Name ______________________ Grade ______________

Play ____
(Title) (Act) (Scene) (Lines) (Role-character)

	Superior (4)	Good (3)	Adequate (2)	Disappointing (1)
1. Articulation: diction; correct pronunciation; crisp enunciation				
2. Vocal Color: dynamic range; variety in volume; variety in pitch (tones); variety in tempo; variety in quality				
3. Concentration: focus, lack of self-consciousness, rivets attention of audience				
4. Energy: dynamic, constant, sustained beginning to end? Sense of "excitement" or vitality				
5. Listening: reacting, "staying in the picture" even when NOT speaking; imaginative. If soliloquy, is "picture" clear? vital? audience-directed?				
6. Ensemble effect: Group "synchronization"; Movements/lines? Interacting (picking up cues); dynamic scene?				
7. Rhetorical and metrical awareness/integration/lexical congruence/incongruence? Varied inflections? Emphasis purposeful/accurate? ("Sound and Sense")				
8. Body positions: audience-oriented? Varied/logical? (communicative)				
9. Facial expressions: visible? Nothing extraneous? In "character" (reinforcing text)				
10. Gestures: meaningful? In "character" with nothing distracting? visible/exaggerated but "economical"/just right (reinforcing text)				
11. Stage movement: purposeful/logical? Varying use of acting area? Keeping stage picture alive? Synchronized always with text? Appropriate whether ensemble or soliloquy? Dynamic?				

Criteria: Performance Scoreboard (cont'd)

	Superior (4)	Good (3)	Adequate (2)	Disappointing (1)
12. Sensitive to Implicit meaning? Provocative delivery: Intended to make the audience think? In touch with Shakespeare's themes? Innuendoes appropriate?				
13. Make-up (if used)				
14. Costume (if worn)				
15. Lights/sound (if used)				
16. Audience awareness: Pace: can audience absorb? Playing to the audience? Handling laughter (cue pick-up); general "projection" or "stage presence" suitable to room? External synchronization?				
17. Overall characterization: Internal synchronization (Text: rhythm, emphasis, immaginative?) Integrated and "rooted" or believable? (part-whole relationship); total impact? Stage presence?				
18. Narration appropriate: Program integrity/external synchronization? i.e., does this performance contribute to the total impact?				

Total points ______________

Teacher's Comments: ______________________________

____

Student Actor's Comments ____________________________

____

Selection Rationale

The rationale for designating passages for "Elementary" or "Secondary" derives from several considerations. Over-riding those suggested below is the key "reality" of who is available. The "individual" casts (per excerpt) and the "total" number of excerpts are ultimately dictated by the number of students in the various classes. Some Elementary students will probably not perform a whole play; they may not even read through a whole play. WORD MAGIC suggests that introducing the PERFORMANCE of Shakespeare to students is best achieved through the "appetizing" and "feasible" excerpt-performance-method. (Some fifth and sixth graders may have performed the whole of A MIDSUMMER NIGHT'S DREAM or THE COMEDY OF ERRORS as well as attempting a history play). But, selecting the "arias" or most feasible excerpts will enable the younger students to focus. They will experience success with this challenging material. They will acquire many of the foundational skills in oral interpretation and acting. Doing a whole play can come later when they can better grasp the serious themes with which Shakespeare is working. WORD MAGIC provides: a good foundation with Shakespeare's language; an introduction to some of his great characters; and the experience of performing for an audience. The excerpts are "appetizers" for more ambitious efforts later on. The Secondary students, as well, will benefit from doing their excerpts before attempting a whole play.

Elementary Students

Certain excerpts or scenes in the six comedies in the WORD MAGIC curriculum are more suitable than others for Elementary students. However, some excerpts in the Secondary list may appeal to the Elementary students. Generally, three criteria determine these choices. First, passages containing complex philosophical overtones are omitted. Secondly, often the subplots are chosen over the main plots if the main plots focused on the "lovers." Thirdly, scenes in which "bawdy" language or innuendoes predominate are avoided. WORD MAGIC recognizes that students, even young children, hear language everyday that is much more offensive than most of the bawdy language in Shakespeare's plays. However, when either Elementary or Secondary students encounter this kind of language in these comedies, it is paramount that the students recognize it as a "device" like other rhetorical devices; it does a job for the playwright. They need to ask: to which characters does Shakespeare give this language? under what circumstances? what characterization or themes does it convey? They will discover that, like malapropisms, bawdy language, in Shakespeare's plays, projects either inferior thinking capacities or cynicism. Then the students need to ask why both malapropisms and bawdy language are appropriate devices for those dramatic tasks.

Secondary Students

The older students will enjoy preparing and performing the excerpts suggested for elementary as well as those listed in "Secondary." They can do a superb job and frequently decide to attempt a whole act or an entire play. Often they wish to form a drama group that produces an

Evening of Threatre three or four times during the year. Some gifted students take part in summer programs that offer a drama component. A number of gifted students (elementary and secondary) may be performing in nearby community college productions. If students have these experiences, they bring extra knowledge and enthusiasm to WORD MAGIC.

Excerpts for Elementary Students

HOW-TO: Twelve Excerpts Analyzed and an Additional Fourteen Suggested

In working through PARTS III and IV, teacher and students will have found the following excerpts. Hopefully, these will have been the key "material" for those earlier exercises; i.e., the "illustrations" for the work with Rhetorical and Metrical Analysis and for the study of Dramatic Conventions. If not, at this point they will serve those purposes, plus being the "selections" for the "program" or final performances. Note: A mini-program can be scheduled with the most eager actors performing. This antecedent performance will motivate the others to prepare scenes.

The following excerpts/scenes are appropriate for gifted Elementary Students and are presented within the framework of the "Organizational Possibilities" discussed in the previous section. The brief information under each caption, i.e., "Setting," "Characters," etc., will enable the teacher and students to make "program order" decisions (the "narrator's Script"). The key purpose of all the analysis has been to stimulate accurate and lively interpretation.

In looking now at these excerpts/scenes in light of the "program," teacher and students will want to keep PARTS III and IV handy for quick reference. The goal is that students will gain easy familiarity with the rhetorical, metrical, and dramatic devices. The "lexical congruence/incongruence" should begin to "pop right out" at them! Students will need to find the additional rhetorical devices; only some of them are listed below. The students need to consider the HOW and the WHY in each instance; i.e., the "setting"; "characters"; "conflicts"; "action"; "themes"; "Dramatic/Rhetorical Devices"; and "Key Imagery." Note in both Shakespeare's prose and poetry, his original "verbs" and "nouns" -- the signs of a "master" poet. Top level "thinking" abilities are required for these performances. (See Appendix A.)

Students should realize that writers in the Elizabethan Period knew and were expected to use these devices. The point is that Shakespeare mastered them in ways far superior to the other writers of his period -- or of any period. (See Appendix C.)

Notice below that more than one excerpt/scene from each of the six comedies is suggested. The challenge for the teacher and students is to decide which of these excerpts/scenes (perhaps all -- depending on time) are the "best" to prepare and perform. Two excerpts from each play are "analyzed" and a number of other selections are listed. Thus, the "framework" below indicates: (1) appropriate excerpts/scenes; (2) examples of, and the how-to for, analyzing the dramatic convention/rhetorical devices in the excerpts/scenes; and (3) illustrates the earlier "organizational possibilities" for the "Narrator's Script."

THE TAMING OF THE SHREW

1. Induction II, Lines 1-106

   A. Setting: A bedchamber in the Lord's house

   B. Characters: Christopher Sly; the Lord; 1st Servant; 2nd Servant; 3rd Servant

   C. Conflicts: Christopher Sly vs. the Lord and Servants
   (upper vs. lower classes)
   Christopher Sly vs. his own credulity
   (man vs. himself)

   D. Action (Plot); The Induction is a "subplot" that sets the mood for the play. Christopher Sly succumbs to the joke or trick; i.e., the Lord and his servants convince him that he has been "ill" (a lunatic) for seven years and has just this moment regained his normal state.

   E. Themes:
   1) Riches and flattery are persuasive.
   2) The "idle rich" need entertainment schemes.
   3) A person not in full command of his faculties or accustomed to being "out of it" (inebriated) is very susceptible to trickery.
   4) Appearance vs. reality (A "conflict" as well)

   F. Dramatic Conventions:Rhetorical Devices:

      1) An "Induction" is not the same as a "prologue," but is, rather, a subplot. Due to its tone and content, this Induction prepares the audience for a "farce," a make-believe main plot. Thus, Petruchio's treatment is accepted as an exaggeration. With Sly as part of the audience, the "real" audience "peeps in on" the play being performed by the "players" who have stopped by the Lord's house.

      2) Juxtaposition: The key device here is the contrast between the naivete of Sly and the "knowledge" of all the others (the "joke" or ruse).

      3) Metrical Pattern: Iambic pentameter throughout except for lines 7-14 and 12-27 (most of Sly's lines) which illustrate Shakespeare's "prose rhetoric" or "direct prose."

      4) A "conceit" or extended metaphor: the entire "joke" is a "conceit."

      5) Ploce (1. 6-14: all the repeated words; i.e., "honor," "shoes," etc.

      6) Mythical allusion (1. 39, 43, 55-6, 62-5).

      7) Paranomasia (L. 34-5).

      8) Isocolon (Or wilt thou . . ." L. 40, 44, 47.

      9) Anaphora (1. 84-5) and L. 21-2 "by . . .).

      10) Parison (1. 10-12: "no more . . ."

11) Protrope and epanorthosis (L. 78-81).

12) Exergasia (L. 74-81).

G. Key Imagery: dreams; your honor/ lord; lordship; madness; sleep-wake; raiment

2. Act I, Scene ii, Lines 1-223 (all of Scene ii).

A. Setting: Padua. Before Hortensio's house.

B. Characters: Petruchio; his servant; Grumio; Hortensio and Gremio (suitors to Bianca); Lucentio as Tranio; Tranio as Lucentio; and Biondello (servant to Lucentio).

C. Conflicts:
1) Petruchio vs. Grumio
2) Lucentio vs. Gremio and Hortensio
3) Petruchio vs. the group of "disbelievers"
4) Age vs. youth: (Gremio, older, vs. Hortensio, Lucentio, Tranio)

D. Action:
1) Beginning of "main plot" (Petruchio-Kate)
2) Continuation of "subplot": Bianca-suitors
3) Petruchio and Grumio arrive at Hortensio's home (Padua). Farce scene: Grumio misunderstanding "Knock"!
4) Petruchio explains his purpose in coming to Padua: "I come to wive it wealthily in Padua;
   If wealthily, then happily in Padua."
5) Hortensio reveals the availability of Katherine Minola and his need to find Kate a husband so he can marry Bianca.
6) Petruchio vows to win and tame the "shrew" (L. 202-214).
7) Lucentio, disguised as Cambio, and Hortensio make a "deal."
8) Tranio (disguised as Lucentio) joins Hortensio and Gremio to pose as "teachers" of Bianca.

E. Themes:
1) Money is a powerful incentive.
2) Arrogance (high self-confidence) provides ingenuity/courage.
3) Youth is ingenius/daring in love.

F. Dramatic Conventions/Rhetorical Devices

1) Farce: Preposterous situation, buffoonery, disguises. Note: Kate really loves Petruchio in the end.

2) Juxtaposition: Petruchio's self-confidence contrasts greatly with the anxiety of the others.

3) Disguise: (3) Lucentio/Cambio; Tranio/Lucentio; Hortensio/Licio.

4. Metrical Pattern: Iambic pentameter verse and some prose. (Have students note when/why the prose).

5. Ploce/asteismus: Knock.

6) Cacozelia: (Latin phrases: L. 25-7; 293).
7) Mythical allusion (L. 70-5; 267-8).
8) Parison (L. 76-7; 161-2; 204-5-5-9).
9) Anaphora (L. 109-15; 203-5-7-9; also parison above).
10) Prosonomasia (nicknaming: "curst Kate".)
11) Paranomasia (pun: L. 115-6, "figure" and "disfigure,")
12) Epistrophe (L. 178-9: "prove").
13) Gradatio (L. 168-172.)
14) Dramatic Irony: L.246-7; the two disguises are dramatic irony.
15) Protrope (L. 202-14): Petruchio states his intent.
16) Polysyndeton (repeated use of a conjunction: L. 40, 43, 47 "Or").

G. Key Imagery: knock; curst Kate; fortunes; rich; gold; rival; learning-schoolmaster; wealthily; prove; wooing; winning

3. Additional Suggested Excerpts/Scenes:

Act IV, Scene ii, Lines 72-138: Another great scene. Four boys. Analyze as above.

THE TEMPEST

1. Act I, Scene i, Lines 1-74.

A. Setting: A ship at sea.

B. Characters: Shipmaster; boatswain; Alonso; Sebastian; Antonio; Ferdinand; Gonzalgo; and others.

C. Conflicts: 1) Men vs. Nature (the shipwreck scene)
2) Boatswain vs. King, Counselor, and company

D. Action: Ariel has caused a storm (the TEMPEST) "destroying" the ship on which the King of Naples and his company are returning from the wedding (in Tunis, Africa) of the King's daughter, Claribel. Key Point: This play called "The Tempest" (a storm) starts with a storm and continues in this vein; i.e., man's lower nature against his better nature.

E. Theme: A crisis reveals man's true nature (fear vs. courage); i.e., Sebastian swearing (L. 401); Gonzalgo hopeful (L. 46-8); and accepting his fate (L. 73-4).

F. Dramatic Conventions/Rhetorical Devices:

1) Inciting Incident (kick-off action)
2) Juxtaposition: the contrast between the manner of the ship's crew and Antonio and his retinue.

3) Actio: great sound effects; "wet" outfits

4) "Direct prose" Shakespeare's non-verse rhetoric (conveying key information/dramatic action)

5) Short syllables: "tripping over the sounds": throughout scene to convey the motion and "explosive" situation.

6) Epanalepsis or "envelop" effect (L. 66-68: "We split!")

G. Key Imagery: Ship jargon: Boatswain!; Yare, yare!; Take in the topsail; cabin; good hearts; destiny; aboard; fate.

2. Act I, Scene ii, Lines 1-223:

A. Setting: Near Prospero's cell on the island.

B. Characters: Miranda and Prospero

C. Conflicts: 1) Man vs. man (Miranda vs. her father's causing the storm.)
2) Prospero vs. himself; should he reveal the past? Yes.

D. Action: Little "real" action here. This is a scene of Exposition.

E. Themes: 1) "Dismantling of art" (Lines 29-30): Important to recognize when to disclose important "secrets."
2) An individual gets an opportunity to redeem the past.
3) An individual may "give up" his rightful position (L. 83-95) and then regret it; an individual may not exercise enough foresight (poor decision-making comes easily).
4) Line 144: "Good wombs have borne bad sons."
5) A sad memory can quicken one's resolve for revenge.
6) Brotherly envy (the sin of Cain-Abel).
7) There is an "auspicious" time for action.
8) A helpless child can provide incentive in a crisis (parent-child love).

F. Dramatic Conventions/Rhetorical Devices:

1) Exposition: the key dramatic convention in this scene is Prospero's retelling the past to Miranda (as an explanation of why he has caused the "tempest").

2) Characterization: Shakespeare reveals much information about these two key characters in this duologue: Miranda's sympathy for the shipwrecked people and her humor (Line 126): "Your tale, sire, would cure deafness." Prospero's love of his books and Gonzalo's "charity" (Lines 193-200).

3) The supernatural or Prospero's magic/art as represented in "Ariel" (Line 224).

4) Juxtaposition: the young Miranda's innocence contrasts with her father Prospero's "wisdom" and concern
5) Foreshadowing: Lines 7 ("some noble creature"; Lines 215-6 ("hath mine enemies brought to shore")
6) Prosonomasia (nicknaming, L. 168, 183; "wench" and "cherumbim")
7) Epizeuxis (L. 77 "Both, both")
8) Metonymy/Symbolism (L. 29 "magic garment"; L. 30 "art"; L. 130-1 "library"; "temporal royalties"; L. 155 "dead of darkness")
9) Shakespeare's special nouns: (L. 204 "sea-sorrow"; L. 212 "sea-storm")
10) Epanalepsis or "envelop effect" (L. 83-4 "brother - brother")
11) Metaphor (L. 104-5 "ivy-trunk-verdure"; L. 127-9 "screen")
12) Ploce (L. 102 "office-office")
13) Personification (L. 124 "ambition growing")
14) Simile (L. 113)

G. Key Imagery: art; cell; time; power; virtue; princess; brother; lord; liberal arts; secret studies; false uncle; dukedom; enemy; present business; providence; magic robe; books; library; auspicious star

3. Additional Excerpt/scene: Act III, ii, 43-157: Three boys and a girl (or 4 boys) A girl could play a boy.

4. Additional Excerpt/scene: Act III, iii, 1-135: Seven boys and a girl.

TWELFTH NIGHT

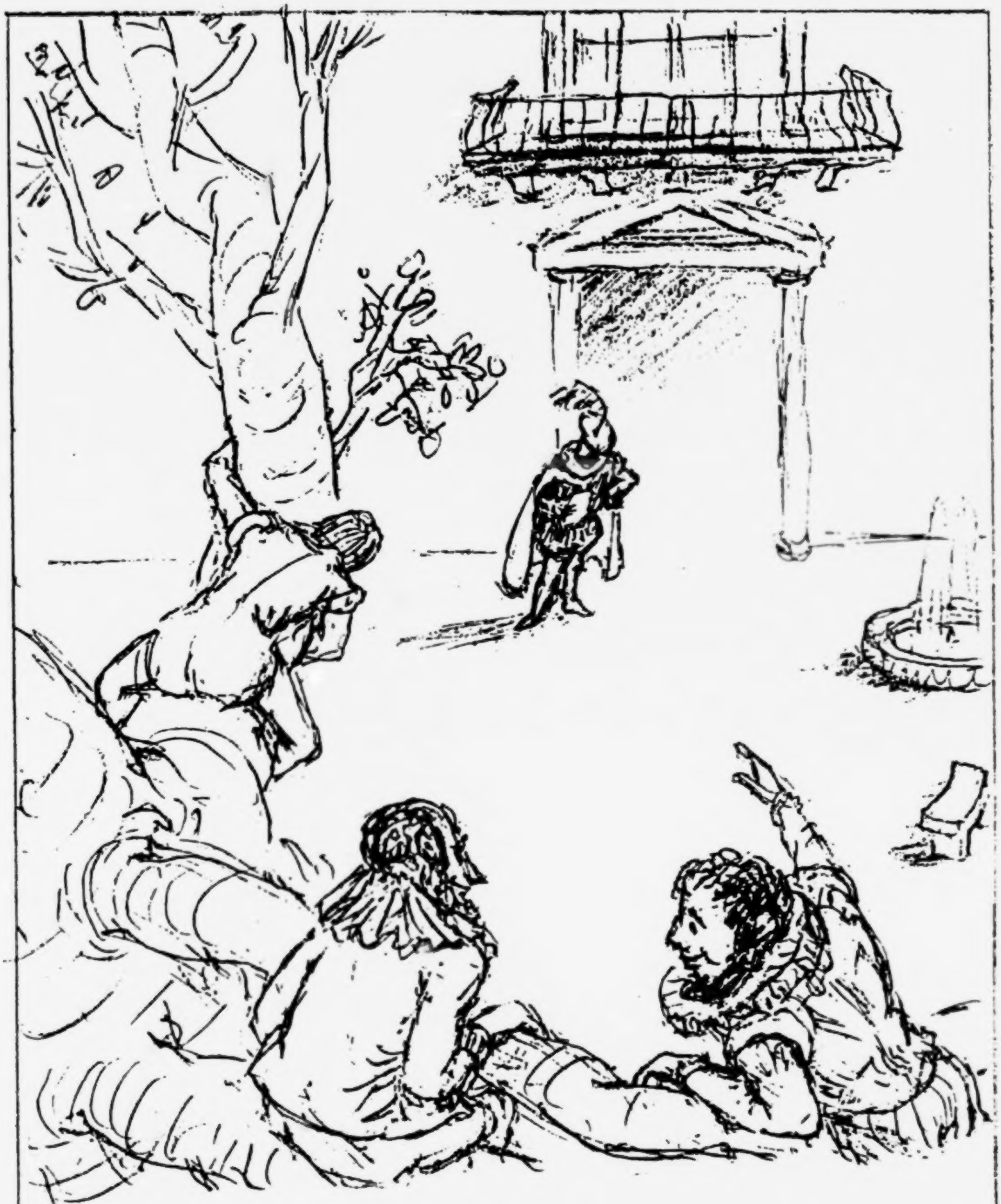
1. Act II, Scene iii, Lines 72-176.

A. Setting: Olivia's house.

B. Characters: Maria; Malvolio; Sir Toby; Sir Andrew; Clown (Feste)

C. Conflicts:
1) Malvolio vs. the others.
2) Malvolio vs. himself (self-deception)
3) Sir Toby and Sir Andrew vs. themselves (their misbehavior could get them removed from Olivia's care)

D. Action:
1) Malvolio's confronting the two miscreants.
2) The teasing of Malvolio by the Clown and others (his song).
3) Maria's announcement of her plan to "gull" Malvolio (revenge).



Malvolio: "Some are born great, some achieve greatness, and some have greatness thrust upon 'em."

(Twelfth Night II, v, 141-2)

4) Sir Toby and Sir Andrew's staying up all night (drinking).

E. Themes:
1) A pompous person opens himself to vengeful treatment.
2) Loud, noisy people irk "self-righteous" individuals.
3) A clever lady-in-waiting (Maria) is a creative thinker!
4) Little communication/rapport exists between hugely different personalities (little empathy)
5) When miscreants are confronted by an officious person, their response is to insult or taunt the "self-righteous" critic.

F. Dramatic Conventions/Rhetorical Devices:
1) Characterization: key in this excerpt: More information about all the characters is presented (See IV, A. 3)
2) Humor (burlesque): Clown et al make great fun of Malvolio's reprimand.
3) Foreshadowing: Maria's "plan" (L. 135-7; 153; 165-71); also the word "mad" (L. 86) foreshadows Malvolio's misfortune.
4) Paralepsis (L. 75-9, Toby dismisses Maria's accusation)
5) Tapinosis (L. 75-89, Toby's "demeaning" others using "Peg-a-Ramsey"; L. 187 "Cut")
6) Auxesis (same lines: "Cataian"; "Peg-a-Ramsey")
7) Persiflage (L. 85, and in all responses of the Clown, etc., to Maria first and then to Malvolio's critics: raillery)
8) Dicaeologia (L. 103-14: Clown, Sir Toby, Sir Andrew, all defending their behavior with "an excuse"; L. 190-1)
9) Dehortation (L. 87-89; 96-102, Malvolio's reprimand)
10) Categoria (Malvolio's reprimand is also an "accusation")
11) Ploce (L. 140 "Possess us, possess us!" (Find countless others)
12) Synecdoche (L. 141 and 143 "Puritan"; L. 163 "device"; L. 172 "physic")
13) Prosonomasia (L. 178-80 "wench"; "beagle true-bred")
14) Mythical allusion (L. 187 "Penthesilea")

2. Act II, Scene v, Lines 1-203 (The "Letter" Scene)

A. Setting: Olivia's garden

B. Characters: Sir Toby; Fabian; Maria; Sir Andrew; Malvolio.

C. Conflicts:
1) Malvolio vs. the group
2) Malvolio vs. his own gullibility
3) Maria (and accomplices) vs. Olivia's desires

D. Action:
1) This is the famous "Letter" Scene.
2) The "gulling" of Malvolio by the "revengers": Maria hides the three observers in the box-tree and "plants" the letter (drops it in Malvolio's path)
3) Malvolio finds the letter: boastful response with group in tree most irked by his arrogance.

E. Themes:
1) Self-deception (Malvolio thinks he is what he is NOT!)
2) Arrogance makes an individual gullible
3) Arrogance attracts "revenge"
4) Great fun can be had at another's expense
5) "Some are born great, some achieve greatness, and some have greatness thrust upon them," (L. 140-1)

F. Dramatic Conventions/Rhetorical Devices:

1) Letter device: a "convention"

2) Juxtaposition: Malvolio's seriousness contrasts greatly with the mischievousness of the "tricksters"

3) Characterization: especially here of Malvolio (gullible); Maria's cleverness

4) Foreshadowing (L. 166-7 "I will . . ."; L. 190 "he must run mad")

5) Dramatic Irony: the whole scene. The audience is "in on" the ruse; Malvolio is, of course, unaware of it; i.e., letter/three observers in the tree.

6) Verbal Irony: (L. 1 "fortune"; L. 159-61 "I do not now . . .)

7) Tapinosis (L. 4-5: "niggardly rascally sheepbiter"; L. 28: over-weening rogue"; L. 29-30 "turkey cock"; L. 124 "cur")

8) Apostrophe or a sudden shift in tone. Whenever Malvolio shifts from reading aloud the letter to saying what he will do (as if speaking to his "enemies"); i.e., the shift in lines 64-66.

9) Exergasis (L. 139-155: the words of the letter are "an elaboration of a single idea in a series of figures of speech")

10) Epizeuxis (L. 49 and 55 "peace, peace")

11) Parison: "I will . . ." in L. 156; 157; 166; 174; and 176.

12) Poetic allusion (L. 39 "Jezebel"; L. 91 and 104 "Lucrece"; L. 201 "Tartar")

13) Prosonomasia (L. 178 "wench"; L. 183 "gull-catcher"; L. 202 "devil of wit")

14) Synecdoche (L. 81 "woodcock near the gin")

15) Auxesis (L. 192 "aqua vitae" meaning liquor)

16) Metanomy: "M,-O, A, T" -- wherever they occur (something substituting for and suggesting something else.)

G. Key Imagery: including key verbs and original nouns: fortune; marry; peace; frown; wind; play; rich jewel; curtsies; austere regard of control (1. 64); foolish knight; Lucrece; yellow stockings, cross-gartered; gull-catcher; mad; smile.

3. Additional Scene/excerpt: Act III, Scene ii, Lines 1-52: "Another scheme" requiring three boys.

4. Additional Scene/excerpt: Act III, Scene iii, Lines 1-54: Antonio and Sebastian (exposition of this subplot) Two boys.

5. Additional Scene/excerpt: Act III, Scene iv, Lines 147-202: Sir Andrew's "challenge": One girl; two boys.

6. Additional Scene/excerpt: Act III, Scene iv, Lines 226-282, or to end of the scene: "The Duel." One girl, five boys.

THE COMEDY OF ERRORS

1. Act II, Scene i, Lines 46-125

A. Setting: House of Antipholus of Ephesus

B. Characters: Adriana; Ephesus Dromio; Luciana

C. Conflicts:
1) Adriana vs. Dromio
2) Dromio vs. his misconception (belief that he had been beaten by his own Master)
3) Adriana vs. herself (her jealousy)

D. Action: Exposition: explanation of previous action. Great "verbs"; action (see rhetorical devices below)

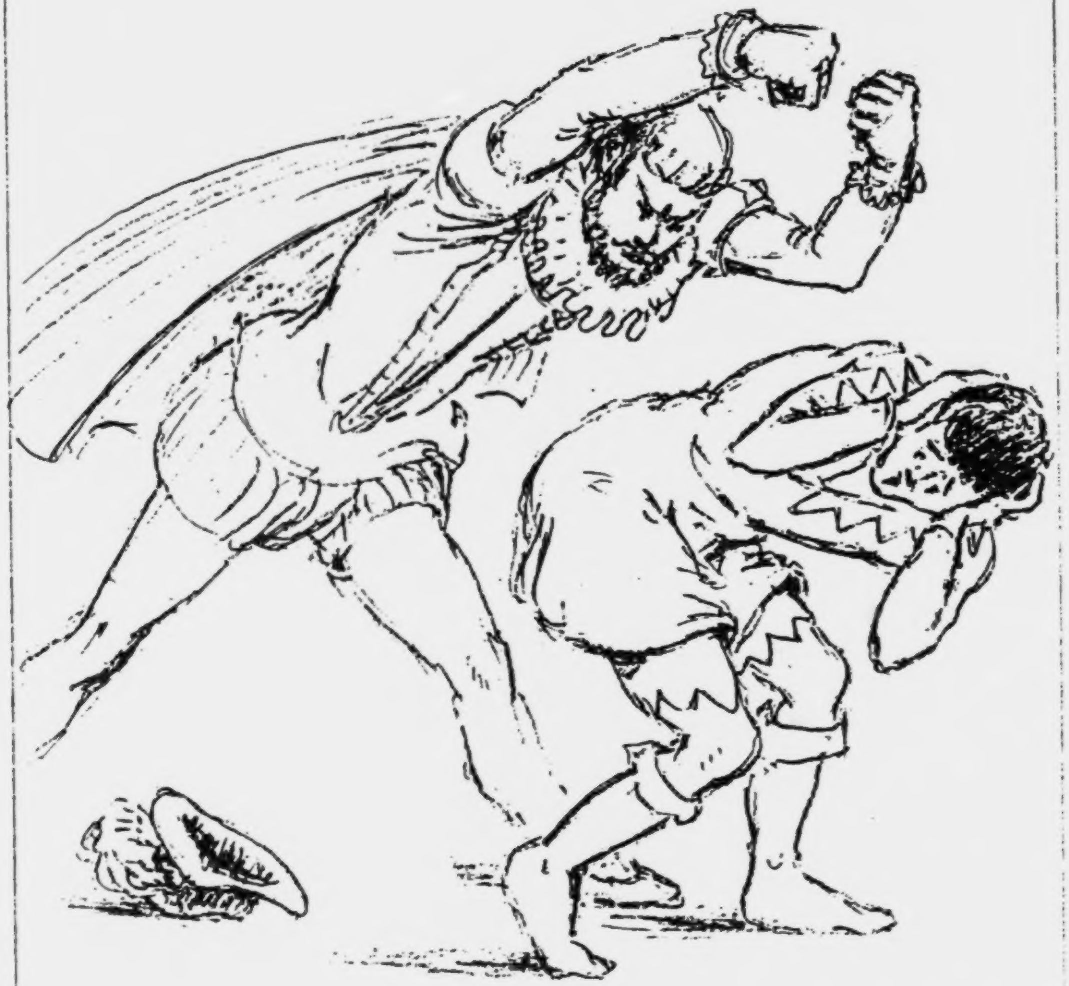
E. Themes:
1) Self-pity blinds an individual (Adriana)
2) Jealousy is "self harming" (L. 110)
3) Mistaken identity causes much confusion

F. Dramatic Conventions/Rhetorical Devices:

1) Characterization: Adriana as a very impatient, jealous wife. Dormio depicted as a misused "slave"; Luciana depicted as patient, indulgent.

2) Juxtaposition: Adriana's impatience; Dromio's need for understanding

3) Paranomasia (L. 56-57 "hand"; "ears"; "mind"; "feel"; etc.)



Syracuse Antipholus: "Thinkst thou I jest? Hold,
take thou that, and that."

(The Comedy of Errors II, ii, 26)

4) Ploce (L. 61-85 "gold"; "quoth"; "beat"; L. 104-5 "ruins"; L. 124 "weep" and "weeping")
5) Simile (L. 91 "like a football")
6) Lexical congruence (L. 95-109)
7) Epizeuxis (L. 116 "alone")
8) Alliteration (L. 99 "discourses" and "dull"; L. 125 "fond" and "fools")
9) Paranomasia (L. 100-1 "marred" and "marble")
10) Tapinosis (L. 84 "slave")
11) Isocolon (L. 67-73)
12) Antanaclasis (L. 46-57, the shifting of meanings on repeated words)
13) Dramatic Irony: the whole scene since audience knows more than the characters on the stage.

G. Key Imagery: tardy; master; mistress; beat; fault; holy head; breaks; speak; mind; coming home; ruined; two hands; two ears; spurn; my gold; homage; discourses; vestments; football; quoth I; chain; fond fools; mad jealousy; affections; alone.

2. Act III, Scene i, Lines 44-185, or the entire scene.

A. Setting: Before the house of Antipholus of Ephesus

B. Characters: Antipholus of Ephesus; E. Dromio; Angelo; Balthazar; if total scene also: S. Antipholus; Adriana; Luce

C. Conflicts:
1) E. Antipholus vs. Adriana
2) E. Dromio vs. S. Dromio
3) Ignorance vs. intelligence

D. Action: (A very "action packed" scene)
1) E. Antipholus brings his friend Balthazar home for dinner.
2) E. Dromio and E. Antipholus try to gain entrance to his home.
3) Great shouting/reprimanding during misunderstanding: not admitted
4) E. Dromio insulted by hearing S. Dromio announce his name.
5) Balthazar warns E. Antipholus to give up (fear for his reputation).
6) E. Antipholus leaves to take the "wench" the chain intended for Adriana.

E. Themes:
1) Gullibility is a consequence of jealousy.
2) One misunderstanding can easily lead to another.
3) Disappointment in "marriage" stimulates "wandering"

   4) Being locked out of one's house provokes "righteous anger"
   5) Being locked out also provokes revenge (attention to courtesan).

F. Dramatic Conventions/Rhetorical Devices:
   1) Farce: the key vehicle in this scene.
   2) Juxtaposition: the outside the door vs. the inside voices (great contrast, each emphasizing the humor of the other).
   3) "Mistaken identities"
   4) Characterization: additional insights into each plus Balthazar.
   5) Dramatic Irony: the whole scene.
   6) Ploce (L. 177-9 "chain")
   7) Antanaclasis (L. 144-6 "crow")
   8) Dicaeologia (L. 4-7, the "excuse")
   9) Tapinosis: Name-calling (L. 19 and 23 "ass"; L. 46-7 "Mome"; "patch" L. 69 "villain"; L. 87 "minion"; L. 104 "unruly boys"; L. 109 "knave"; L. 171 "wench")
   10) Alliteration (L. 137-143 "the words beginning with "f")
   11) Foreshadowing (L. 153-5 "Plead on her part . . .")
   12) Geographical allusion (L. 157 "Tiger"; L. 178 "Porpentine")
   13) Stichomythia: any time in the dialogue there is a succession of short, quick statements (repartee)
   14) Proverb (L. 137-145): Dromio's "fowls-feathers-fish-fin" speech.

G. Key Imagery: knock; minion; crow; break; villain; fetch; ungalled estimation (L. 164); foul intrusion (L. 165)

3. Additional scene/excerpt: Act IV, Scene i: The arrest of E. Antipholus. Six boys.

4. Additional scene/excerpt: Act V, Scene i, Lines 353 to the end. Four girls; seven boys.

AS YOU LIKE IT

1. Act I, Scene i, Lines 1-165 (whole scene)
   A. Setting: Oliver's orchard.
   B. Characters: Orlando; Adam; Oliver; Dennis; Charles.
   C. Conflicts: 1) Orlando vs. Oliver
      2) Oliver vs. himself (the "outward" view he holds of Orlando vs. his "inner" view.

D. Action:
1) Exposition mostly: Oliver's failure to fulfill his rightful brotherly duty to Orlando
2) Orlando's demand for fair treatment
3) Charles' plan to destroy Orlando in the wrestling match at Oliver's urging

E. Themes:
1) Brothers have responsibilities to each other.
2) Jealousy prompts revenge.
3) Gullibility comes easily when one wants to succumb (Charles).
4) Order -- family relations -- can be destroyed by one member's jealousy.

F. Dramatic Conventions/Rhetorical Devices:

1) Characterization: the two brothers (note how this is achieved: contrast: Oliver vs. Orlando); also Charles, the wrestler, is presented (unscrupulous)

2) Juxtaposition: contrasting Orlando with Oliver. Also a contrast is made between the picture Oliver gives (to Charles) of his brother, Orlando, and the feelings he expresses in private (L. 155-66)

3) Foreshadowing: the upcoming wrestling match

4) Shakespeare's "direct prose" is used throughout

5) Lexical congruence: key in tracking ideas in this prose

6) Thou-you shifts (see Glossary)

7) Poetic allusion (L. 36 "prodigal," a Biblical reference)

8) Epanorthosis (L. 155-66) Oliver "corrects" his previous description of his brother

9) Stichomythia (L. 27-40)

10) Tapinosis (L. 53 "villain"; L. 78 "old dog")

11) Dramatic Irony (L. 131-54) Charles and Oliver's conversation

12) Antithesis (L. 158-60) indicating Oliver's ambivalent feelings toward his brother

13) Polysyndeton (L. 158 "yet")

G. Key Imagery: home; school; education; gentility; prodigal portion; eldest and youngest brother; brotherly; father; villain; gentleman; physic your rankness (L. 83); new court; voluntary exile; banished; Forest of Arden; Robin Hood of England; disguised; brook such disgrace (L. 128); love; full of ambition; villainous contriver.

2. Act I, Scene ii, Lines 144-293.

A. Setting: Lawn before the Duke's Palace.

B. Characters: Duke; Rosalind; Le Beau; Celia; Orlando; Charles.

C. Conflict:
  1) Group vs. Orlando (first trying to dissuade him from wrestling)
  2) Charles/Oliver vs. Orlando/Celia/Rosalind

D. Action:
  1) Celia and Rosalind try to dissuade Orlando from fighting the wrestling match: Orlando, the victor.
  2) Rosalind gives Orlando the chain
  3) Rosalind and Orlando fall in love: beginning of main plot

E. Themes:
  1) Courage will bring the victory (Orlando)
  2) Young love is impetuous (falling in love on "first sight")

F. Dramatic Conventions/Rhetorical Devices:
  1) Characterization: Insights into all these characters, particularly into the Duke (discloses he disliked Sir Rowland de Boys); and into Rosalind/Orlando
  2) Dramatic Irony: Orlando wins; Charles "should have"
  3) Exposition: (L. 232-6; 274-289)
  4) Foreshadowing: Le Beau's speech (L. 192; L. 240-4; 255-6; 264-270)
  5) Metrical pattern: prose and iambic pentameter verse: (Note the shifts and explain why.)
  6) Dehortatio (L. 168-77): Celia/Rosalind try to dissuade Orlando
  7) Aphaeresis (L. 282 "ta'en"; "'gainst")
  8) Prosonomasia (L. 247 "coz")
  9) Hyperbole (L. 293 "heavenly Rosalind")

G. Key Imagery: wrestling; dissuade; challenger; judgment; foiled; young gallant; enemy; pride; friendly counsel; banished; usurping; natural bond of sisters

3. Additional scene/excerpt: Act I, Scene iii: Rosalind's banishment. Two girls, one boy. (L. 1-148)

4. Additional scene/excerpt: Act II, Scene iii, Lines 1-80. Two boys.

A MIDSUMMER NIGHT'S DREAM: For Elementary most of the "fantastical" or Fairyland-plot scenes and the Bottom-Pyramus scenes (the two subplots)

1. Act II, Scene i, Lines 1-60 (or 1-191)

   A. Setting: A wood near Athens.

B. Characters: Puck; Fairy (if 1-60); Oberon and Titania (if 1-91). See PART I for analysis of L. 42-51.

C. Conflicts: (1-91): Oberon vs. Titania (who are quarreling over a small changling boy both want).

D. Action: Exposition (conveyed through duologue): Puck is Robin Goodfellow! Also audience learns about the quarrel between Oberon-Titania including its effect on the climate (L. 82-118).

E. Themes:
1) Quarreling in fairyland causes disorder among humans.
2) Robin Goodfellow creatures are mischievous.
3) Jealousy causes untold problems (L. 62-81)
4) Jealousy prompts revenge.
5) Fairy kings are capable of "creative" revenge plans.
6) Mischievous Pucks are more than willing to cooperate.

F. Dramatic Conventions/Rhetorical Devices: (See PART I for analysis of Lines 42-60).

1) Characterization: Oberon and Titania
More information about Puck (his upcoming role).

2) Exposition: all exposition until Titania's exit (L.147).

3) Foreshadowing: (L. 173-5), the "love-in-idleness" plan.

4) Supernatural: whole of Fairyland; specifically L. 44 and 199.

5) "Poetic Drama": Puck's first response trochaic tetrameter; Puck's and Oberon's and Titania's speeches are in iambic pentameter with open couplets. Key: Verse rhetoric.

6) Run-on lines and short syllable lines (See PART IV: tripping speech is demanding for the performer)

7) Mythical allusion (L. 67 "Corin"; L. 69 "Phillida"; L. 76 "Hippolyta"; L. 77 "Theseus"; L. 79 "Perigouna"; L. 80 "Aegles"; L. 81 "Ariadne" and "Antiopa"; L. 128 "Neptune's"; L. 160 "Cupid")

8) Cacozelia (coining of fine words out of Latin: L. 110 "Hiem's")

9) Poetic Allusion (L. 161 "fair Vestal . . ." standing for the current Queen Elizabeth I); L. 177 "Leviathan"; L. 169 "Western flower."

10) Lexical congruence: Key in this verse drama. Track carefully.

11) Alliteration (L. 152-153 "dolphin" and "dulcet")

12) Hyperbole (L. 178-9) "I'll put a girdle . . ."

G. Key Imagery: All nouns, especially "little western flower" and "love-in-idleness."

2. Act III, Scene i, Lines 1-199 (whole scene):
   - A. Setting: A wood near Athens
   - B. Characters: Bottom; Quince; Snout; Starveling; Flute; Puck; Titania; Peaseblossom; Cobweb; Moth; Mustardseed
   - C. Conflict:
     1) The rustics vs. a hard dramatic challenge
     2) Bottom vs. his band
     3) Bottom vs. himself (his arrogance perpetuates the delusion
     4) Titania vs. herself (self-deception due to love juice)
   - D. Action:
     1) Rehearsal of the play-within-the-play
     2) Intervention by Puck: Bottom gains an ass's head
     3) Titania and Bottom's "love" scene with her retinue assisting
   - E. Themes:
     1) Self-deception (aggravated by arrogance: Bottom).
     2) Self-deception aggravated by jealousy/selfishness (Titania).
     3) Mischievousness is fun.
     4) Sudden "translations" cause great fright in friends of victim.
     5) Flattery is very seductive.
     6) "And yet, to say the truth, reason and love keep little company together nowadays" (L. 140-1).
   - F. Dramatic Conventions/Rhetorical Devices:
     1) Juxtaposition: the two subplots offer enormous contrasts; these contrasts emphasize the particulars of each one.
     2) Characterization: Bottom's arrogance: he can play every part! But, notice that he has the answer for every problem (L. 15-6 "I have a device . . .")
        Starveling and Snout: revealed as fearful and cautious in great contrast to Bottom's self-confidence (L. 121-4).
        Titania's beautiful language and the silliness: a dainty fairy queen in love with an ass!
        Titania's retinue: dainty, indulgent of Bottom/Titania
        Puck: the vehicle for this "burlesque": L. 70-1
     3) Dramatic Irony: the entire scene. The audience "knows" the truth: or sees the contrast between the dainty Titania and the "gross" Bottom.
     4) Play-within-the-play or one of the subplots.
     5) Foreshadowing: The "stage directions" worked out here prevail in Act V when the group does the play before Theseus and his party.
     6) Epizeuxis (L. 2 "Pat, pat"; L. 47 "calendar, a calendar"; L. 197 "weeps").

7) Parison (L. 47-8 "Find out moonshine," etc.; L. 105-6 "Sometime . . . sometime . . . sometime . . .")

8) Rhetorical question (L. 114 "What do you see?")

9) Prosonomasia (L. 125 "angel"; L. 139 "mistress")

10) Antonomasis (L. 178 "your worship's name")

11) Synecdoche (L. 134 "gentle mortal"; L. 174 "mortal"; L. 163 "gentleman")

12) Exergasia (L. 2 "marvelous convenient place"; L. 15-20 "Write me a prologue . . ."; L. 33-41 "the lion" problem; L. 61-4 the "Wall" problem; L. 88-91 "Most radiant Pyramus . . ."; L. 94-7 "Ninus' tomb"; L. 181-3; L. 185-9; L. 190-4; L. 163-73 Titania's "Be kind. . .")

13) Dehortatio (L. 147-57)

14) Parison (L. 104 "Through bog, through, etc."; L. 115 "Bless thee, Bottom,: etc.; L. 138 "to say, to swear. ." L. 170 and 172 "To have"; "To arise"; and "To fan")

15) Stichomythia (L. 158-161; 174-77)

16) Aphaeresis (L. 12 "By'r lakin"; L. 70 "swagger'ring"; L. 125 "flow'ry"; L. 195 "wat'ry")

17) Malapropism (L. 12 "parlous"; L. 76 "odious"; L. 86 "see a noise"; L. 93 "Ninny's"; L. 54 "disfigure")

18) Exaggeratio (L. 135 "mine ear is enamored . . ."; L. 136 "So is mine eye . . ."; L. 144 "Thou are as wise as thou art beautiful")

19) Alliteration (L. 70-1 "What hempen, etc."; L. 73-4 "auditor-actor"; L. 90 "red rose"; L. 139 "methinks, mistress"; L. 167 "honey-bags/humblebees")

20) Simile (L. 90 "like a red rose"; L. 156 "like an airy spirit")

21) Bomphiologia (boasting) (L. 143 "I can gleek . . .")

22) Verb forms: (L. 135 "enamored"; L. 136 "enthralled"; L. 139 "Methinks"; L. 196 "methinks"; L. 198 "enforced")

23) Personification (L. 61 "wall")

24) Ploce (throughout passage. One example L. 178-9 "your worship's name")

G. Key Imagery: The key imagery in this scene occurs in Titania's lines. Her effusively lovely imagery CONTRASTS greatly with Bottom's "plain" talk. Some key words are: fear-afeared; moon-Moonshine; the whole play is drenched with "moonlight"; prologue; lion; love; moonbeams; Wall; translated; ass; monstrous; beautiful; mortal.

3. Additional excerpt/scene: Act II, Scene ii, Lines 66-83: A fine soliloquy (Puck). Boy or girl.
4. Additional excerpt/scene: Act IV, Scene i, Lines 1-105: Bottom and Titania; Oberon frees Titania. Three boys, one girl.
5. Additional excerpt/scene: Act V, Scene i, Lines 113-end of play. The "play-within-the-play" with Bottom's rustics; Oberon's court; Theseus, Hippolyta, and the two pairs of lovers.

NOTE: Elementary teachers are advised to read through the Secondary selections: Often one or more elementary students are ready for these additional kinds of alternatives.

Excerpts for Secondary Students

HOW-TO: Twelve Excerpts Analyzed and Twenty-eight Additional Suggestions

Gifted Secondary Students in grades 7-12 may be very eager to prepare a whole play. They have the memory abilities, and, having studied WORD MAGIC's rhetorical and metrical devices, they will have achieved considerable finesse with Shakespeare's LANGUAGE. The excerpts presented under "Excerpts for Elementary Students" are also suitable for Secondary Students. The excerpts/scenes below include more of the "love plots" and several of the clown-riddling-philosophic discussions. If the Secondary Students choose not to do a whole play, the following excerpts are ambitious enough. The goal is accurate interpretation and dynamic performance. As was pointed out under "Excerpts for Elementary Students," the framework below provides: (1) appropriate excerpts/scenes; (2) the HOW-TO for analyzing all the excerpts;, and (3) illustrations of the earlier "organizational possibilities" for the "Narrator's Script." From each of the six comedies, first, one or two soliloquies are provided and analyzed; then, suggestions of other excerpts are given. A Program composed of monologues or soliloquies is excellent for a classroom "recital" because the "solo" performances inspire the others (especially if the students doing them are well prepared!). The soliloquies can be "mixed in" with duologues and ensemble scenes (for classroom, assembly, or evening performances as well).

THE TAMING OF THE SHREW

1. Act IV, Scene i, Lines 186-209: Key Imagery underlined in passage.

Pet. Thus have I politicly begun my reign,
And 'tis my hope to end successfully.
My falcon now is sharp and passing empty,
And till she stoop she must not be full gorged,
For then she never looks upon her lure.
Another way I have to man my haggard,
To make her come and know her keeper's call;

That is, to watch her as we watch these kites
That bate and beat and will not be obedient.
She eat no meat today, nor none shall eat;
Last night she slept not, nor tonight she shall not;
As with the meat, some undeserved fault
I'll find about the making of the bed,
And here I'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets.
Ay, and amid this hurly I intend
That all is done in reverend care of her,
And in conclusion she shall watch all night;
And if she chance to nod I'll rail and brawl
And with the clamor keep her still awake.
This is a way to kill a wife with kindness,
And thus I'll curb her mad and headstrong humor.
He that knows better how to tame a shrew,
Now let him speak: 'tis charity to show.

A. Setting: Petruchio's country house

B. Character: Petruchio (a 24-line soliloquy)

C. Conflicts: Petruchio vs. Kate

D. Action: Much "action" is required in delivering this soliloquy. It foreshadows a series of incidents that Petruchio will engineer. Maximal gestures are suggested. Petruchio portrays with great gusto the falcon keeper. The speech can be delivered down right, left, or center (recall the Shakespearean "thrust" stage). Key: The actor will "take the stage."

E. Themes:
1) To "tame a shrew" demands a precise strategy.
2) To "kill a wife with kindness" entails instituting a regimen of harsh treatment all in the guise of doing it for her own good.
3) Discipline (administered by a "loving hand") will bring out the best in a person. (L. 202: "in reverend care of her").

F. Dramatic Conventions/Rhetorical Devices: Student needs to explain how and why each of these devices "works" for the playwright, and, subsequently for the actor. The Key Imagery will be included among these devices.

1) Soliloquy: This speech fulfills the four purposes for a soliloquy stated in PART IV, A. #15; i.e., it benefits the character, theme, actor, and audience.

2) Meter: iambic pentameter verse

3) Metonymy: "reign" (L. 186) suggests Petruchio's attitude toward his "subject," his shrewish wife, Kate.

4) Conceit: The speech begins with the metaphor of a falconer training a female hawk (L. 188: "My falcon. . .") and extends this comparison (L. 194 ". . .and will not be obedient.")

5) Lexical congruence: Track the nouns and their corresponding verbs; thus, track the "falcon" imagery throughout the six lines (L. 188-194). This awareness will enable the actor to "build" the picture for the audience. Petruchio as the trainer will keep his hawk empty ("not full gorged") until "she stoop" or gives in to him (forsaking her shrewish manners). If her needs are supplied (implication deriving from "full gorged"), she will not heed the trainer ("looks upon her lure"). L. 191 (Folger's explanation for "man" is "tame;" for "haggard" is "undisciplined female hawk"). The lexical congruence is aided by the use of the device polysyndeton (connectives); i.e., the conjunctions: "And" (L. 189); "For" (L. 190); "and" (L. 192); "as" (L. 193).

6) Antithesis: the "keeper" (L. 192) and the "haggard" (L. 191) are pitted against each other throughout these six lines. This is executed in the grammar in
   Line 192 "To make her come - and - know her keeper's call"
   Line 193 "to watch her, as we watch these kites (birds)

7) Additional antithesis: L. 195-6 conveying her condition/his strategy

8) Isocolon: L. 195-6 employ corresponding length to ADJACENT CLAUSES

9) Hysteron proteron (reversed word order): Same two lines (195-6) bringing even greater emphasis to them.

10) Exergasia: this soliloquy is the elaborate working out of a single idea.

11) Aphaeresis: the loss of a letter in the word "'tis" (L. 187 and 209)

12) Protrope: Petruchio's soliloquy is an exhortation or a statement of what he is going to do and the reasons for these actions.

13) Alliteration or initial consonant repetition gives emphasis to: "falcon" and "full"; "keeper" and "kites"; "bat," "beat," and "obedient"; "fault," "find," and "fling"; "clamor," "kill," and "kindness"; "headstrong" and "humor."

14) Exaggeratio: L. 199-200 "fling: pillow, bolster, coverlet, sheets"; L. 204 "rail" and "brawl."

15) Dicaeologia or a defense of his intended actions resounds in Petruchio's final challenge (L. 208-9).

16) Epanalepsis or the "envelop" device (same word at beginning and end) gives the speech a cohesion or unity: L. 1 "politicly" meaning "shrewdly," and in L. 208, with the word "shrew."

17) Prosonomasia or "nicknaming - a pun," L. 208 "shrew."

2. Act V, Scene ii, Lines 158-201: Kate's final speech. The student actress must pay attention to every word (correct pronunciation and crisp enunciation). The speech requires enormous concentration and constant energy. Key Imagery underlined below.

Kat. Fie, fie! unknit that threat'ning unkind brow,
And dart not scornful glances from those eyes
To wound thy lord, thy king, thy governor.
It blots thy beauty as frosts do bite the meads,
Confounds thy fame as whirlwinds shake fair buds,
And in no sense is meet or amiable.
A woman moved is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty;
And while it is so, none so dry or thirsty
Will deign to sip or touch one drop of it.
Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign; one that cares for thee,
And for thy maintenance commits his body
To painful labor both by sea and land,
To watch the night in storms, the day in cold,
Whilst thou liest warm at home, secure and safe;
And craves no other tribute at thy hands
But love, fair looks, and true obedience;
Too little payment for so great a debt.
Such duty as the subject owes the prince,
Even such a woman oweth to her husband;
And when she is froward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel
And graceless traitor to her loving lord?
I am ashamed that women are so simple
To offer war where they should kneel for peace,
Or seek for rule, supremacy, and sway,
When they are bound to serve, love, and obey.
Why are our bodies soft and weak and smooth,
Unapt to toil and trouble in the world,
But that our soft conditions and our hearts
Should well agree with our external parts?
Come, come, you forward and unable worms!
My mind hath been as big as one of yours,
My heart as great, my reason haply more,
To bandy word for word and frown for frown;
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are.

> Then vail your stomachs, for it is no boot,
> And place your hands below your husband's foot:
> In token of which duty, if he please,
> My hand is ready; may it do him ease.

A) Setting: Padua, Lucentio's house.

B) Characters: Several characters on stage, but this is Kate's "big moment."

C) Conflict: This is the "denouement" or winding down of the main plot. Kate's "submission" here concludes that conflict.

D) Action: No "plot-action" in this speech; it represents the "resolution" of the main plot.

E) Themes: 1) It is easy to misread this speech thinking it is a defense of chauvinism. It is NOT!. Instead it conveys an "ideal" picture of marriage. Shakespeare, as always, is interested in "order" and this time the "order" in a family. (Like THE COMEDY OF ERRORS, where the "order" concerning him in the other four comedies in WORD MAGIC's curriculum includes both "family" and "political" order.

2) Marriage is a relationship with different but equal "duties" and equal respect: A man provides the income by making his way in the world; the wife provides a home-like comfort.

3) A personality "distortion" results if the wife doesn't regard her husband as her "lord"; the husband must earn this respect.

F. Dramatic Conventions/Rhetorical Analysis: The list below does NOT exhaust the rhetorical devices in this passage. The students need to discover these and realize how and why they are effective. This knowledge provides the clues for accurate interpretation ("The necessity of the text.")

1) Meter: iambic pentameter.

2) Juxtaposition: This speech pits Kate against the other "wives": Bianca and the "Widow," neither of whom has "come" when summoned by their husbands.

3) Situational Irony: Contrary to expectations, Kate is transformed or "tamed."

4) Lexical congruence: The masterly "aposiopesis" or awareness of the relationship between the "sound" and "sense" characterizes this passage -- indeed all of Shakespeare's language. Students need to be very conscious of the tight fit, the precision or "just-rightness" of every image-line. Today entire how-to books are written, on the topic of "Marriage" or Men-Women Relations," with much less "sense" and no "sound" (appropriateness/beauty of language) whatever.

5) Asteismus: Petruchio insists that his Kate outline a wife's "duty" (L. 152). Her speech is an unexpected response as far as the "Widow" and the others.

6) Irony of Situation: The outcome (Kate's disposition) is the opposite of what was foreshadowed in the first act.

7) Anaphora: repeating a word at the beginning of a sequence of clauses: L. 168-9; L. 171-2; L. 179-80; L. 192-3 (providing emphasis and unity).

8) Metastasis (turning back of an objection): L. 158-63. Kate is "talking back" to the "Widow" who in lines 153-4 said: "Come, come, you're mocking (to Petruchio); we will have no telling."

9) Dehortatio (an "urging") and Categoria (an accusation): L. 158-64; L. 160-7; L. 179-185; L. 191-9: In these lines (throughout the speech) Kate is (1) accusing the ladies of their wrong-doings and (2) urging them to adapt a number of specifically new manners.

10) Simile/Conceit (extended comparison): L. 162-3 "It blots thy beauty as frosts"; and "confounds thy fame as whirlwinds"; L. 164 "A woman moved is like a fountain troubled." The "conceit" extends the simile; notice the elaboration of these similes.

11) Synecdoche: L. 161 "beauty"; L. 169 "keeper"; L. 176 "debt"; L. 188 "toil" and "trouble"; L. 199 "vail your stomachs" meaning "diminish your arrogance"; L. 201 "ease" suggesting "may it so please him."

12) Aphaeresis: L. 158 "threat'ning"

13) Commoratio or the repetition of a point in different words: L. 160 "thy lord, thy king, thy governor"; L. 164-5 "troubled, Muddy, ill-seeming, thick, bereft of beauty"; L. 168-9 "thy lord, thy life, thy keeper, Thy head, thy sovereign; one who cares for thee, etc."; L. 179 "froward, peevish, sullen, sour, etc."; L. 185 "rule, supremacy, sway"; L. 186 "serve, love, and obey."

14) Antithesis: The whole speech employs this device: contrasting the "duties" of the wife with those of the husband. Notice that the final line sums up this antithesis: L. 201 "My hand is ready; may it do him ease." Noticing these structural signs (rhetorical awareness) will aid memorization and interpretation: "The necessity of the text."

L. 158-168: Categoria (accusation) What is wrong with wives
L. 167-172: Aporia (a few of the many possible accolades) What husbands do
L. 173-5 : Benefits to the wife (aphoria again)

L. 176-191: Accusation (categoria)
L. 191: Dehortatio or an urging to change
L. 192-3 : Parison ("my . . ."; "My . . .")
L. 192-7 : Epanorthosis or the "setting straight" of the record"
L. 198-201: Final dehortatio or urging to change

15) Ploce: scattered throughout speech (repetition of key word): L. 196 "word for word"; and "frown for frown"

16) Metaphor: L. 168-9 "Thy husband is thy . . ." and the following is a "conceit" of this metaphor extended (elaborated upon).

17) Epizeuxis: L. 191 "Come, come . . ."

18) Alliteration: b's and f's in: L. 161-4 "blots," "beauty," "blight," "buds"; "frosts," "fame," "fair," "fountain"; s's in L. 173 "secure" and "safe," etc.

3. Additional Excerpts/Scenes: (two or more characters)

1) Act II, Scene i, Lines 186-273: Petruchio and Kate

2) Act IV, Scene i, Lines 1-79: Grumio and Curtis

3) Act IV, Scene iii, Lines 38-65: Petruchio and Kate

4) Act IV, Scene iii, Lines 115-175: Petruchio, Grumio, Tailor, Hortensio

5) Act V, Scene i, Lines 63-91: Tranio/Lucentio, Vincentio, Baptista, and the Pedant.

THE TEMPEST

1. Act IV, Scene i, Lines 167-182: Prospero's famous "We are such stuff. . ." speech. One actor can do this speech and another actor the second speech of Prospero's (following), or, the same actor could do both.

Pros. . . .Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. Sir, I am vexed.
Bear with my weakness. My old brain is troubled.
Be not disturbed with my infirmity.
If you be pleased, retire into my cell
And there repose. A turn or two I'll walk
To still my beating mind.

Key Imagery: In this highly compressed speech practically every word is "key." See the underlined words above.

A. Setting: Before Prospero's cell.

B. Characters: Prospero; Miranda; Ferdinand

C. Conflict and (D) Action: Miranda and Ferdinand have just witnessed the masque Prospero has put on for them (Juno, Ceres, reapers, nymphs, etc.). At the close of it, Prospero has remembered Caliban's evil plan to murder him. Miranda and Ferdinand who have been watching the pageant are disturbed by Prospero's sudden change of mood.

E. Themes: 1) Human existence, like the pageant they have just seen, is fleeting; like actors and a play, individuals, their activities, and their creations are all transitory: "Our revels now are ended. . ." The issue debated by Shakespearean critics is whether or not this passage offers a "pessimistic" philosophy of life; i.e., does human life have a purpose?

2) Some critics point out the ambiguity; i.e., it could be a pessimistic view, but they note Miranda's famous words as a counter to this and thus a positive view of human existence: (L. 211-213):

Mir. O, wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world
That has such people in't!

3) The text has Prospero literally expressing "the end" of his "rule" on this island.

4) Some Shakespearean critics believe this is Shakespeare's own "farewell to the theatre." Notice lines 177-182 "Sir, I am vexed . . ." in light of both these possible interpretations.

F. Dramatic Conventions/Rhetorical Devices:

1) A Conceit ("conseyte" in Middle English), meaning an extended simile (or metaphor) forms the framework of this passage; i.e., Shakespeare is making a comparison between human existence and a theatrical production. Both are evanescent or transitory. Specifically, L. 167 "These our actors . . . WERE all spirits. . ." (a metaphor); L. 171 "And, LIKE the baseless fabric . . ."; and L. 174 "And, LIKE this insubstantial pageant faded. . ."; and L. 175 "We ARE such stuff AS dreams are made on (of)." Memorization of this passage is facilitated by the student's grasping this metaphoric context.

2) Parison: L. 169 "into air, into thin air" demonstrates the repetition in adjacent phrases; it also uses commoratio (dwelling on a point) by saying the same thing a second time in a slightly different way.

3) Shakespeare's inventive nouns: L. 170 "baseless fabric"; L. 171 "cloud-capped"; L. 172 "great globe" (also alliteration with the two g's); L. 175 "such stuff" (again employing alliteration in the repeated s's); L. 176 "little life."

4) Anastrophe or the inversion of the normal order of words: L. 174 "like this insubstantial pageant faded" would ordinarily read, "faded like this insubstantial pageant."

5) Lexical congruence: Note the connections; i.e., the relationships of the nouns and verbs throughout the nine lines; i.e., from "revels - sleep": "spirits-melted"; "baseless fabric, cloud-capped towers, gorgeous palaces - globe . . ." all DISSOLVE (the key verb). Note also the verbs: "faded"; "leave"; and "is rounded."

6) Personification: L. 172 "solemn temples"; and L. 172-3 "the great globe itself, . . . it inherit. . ."

7) Understatement: L. 174 "insubstantial"; L. 176 "little life." This device emphasizes these words by setting up a disparity between what one expects; this can also be called a "verbal irony"; life shouldn't be "little."

8) Metonymy: L. 175 "rack" meaning "a wisp of a cloud" suggesting the dust and ruin of each generation.

9) Lexical congruence: Note the tight grammatical relationship in "revel" lines (167-177) and also in the last five lines (177-182). The imagery in these last five lines (nouns and verbs are related) connote age: "vexed"; "old brain"; "troubled-disturbed"; "infirmity"; "retire"; "repost"; "beating mind."

10) Exergasia: the whole passage is a "working out" of this conceit; i.e., human life is like a play or a dream.

2. Act V. Scene i, Lines 39-64: Prospero's famous "I'll break my staff . . ." speech. Key Imagery underlined below.

Pros. Ye elves
of hills, brooks, standing lakes, and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back; you demipuppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites; and you, whose pastime
Is to make midnight mushrumps, that rejoice
To hear the solemn curfew; by whose aid
(Weak masters though ye be) I have bedimmed
The noontide sun, called forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war; to the dread rattling thunder
Have I given fire and rifted Jove's stout oak

With his own bolt; the strong-based promontory
Have I made shake and by the spurs plucked up
The pine and cedar; graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure; and when I have required
Some heavenly music (which even now I do)
To work mine end upon their sense that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

A. Setting: Before Prospero's cell.

B. Characters: Prospero is alone, having just sent Ariel off to release his enemies from the "spell" he has held them under.

C. Conflicts: No conflicts in this speech; this is part of the denouement of the play; Prospero is resolving to end his special magical powers since they have accomplished the task of bringing his enemies to repentance.

D. Action: Prospero is foretelling (foreshadowing) key action in L. 58-64: "when I have required . . . I'll drown my book."

E. Themes:
  1) Prospero's "art" has accomplished great feats.
  2) Special capacities ("art") is needed for a short time and specific reasons; a time comes to cease applying it. Perhaps an implication could be drawn; i.e., unique circumstances call for special treatment.
  3) An individual is capable of meeting special demands (with personal -- and "supernatural" ?? -- capacities!

F. Dramatic Conventions/Rhetorical Devices:

  1) Poetic Drama: Note the sheer wonder of these words (iambic pentameter)

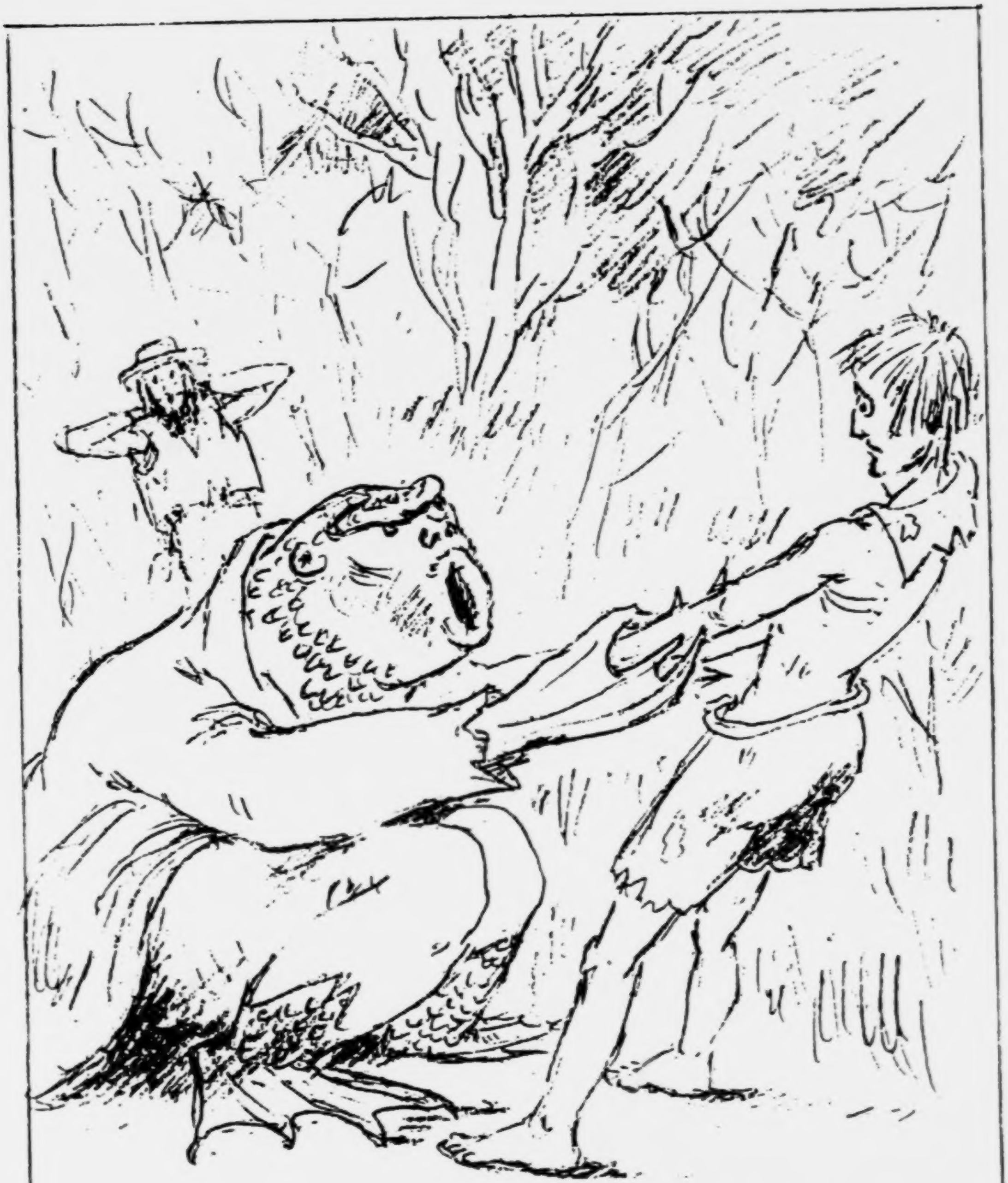
  2) Recapitulation: A review or summary of preceding events; here Prospero relates most of his activities during his island rule.

  3) Foreshadowing: L. 57-64 "But this rough magic . . ."

  4) The supernatural: The whole passage hinges on Prospero's (L. 57); L. 59 "heavenly music."

  5) Exergasia: The whole passage is a "working out" of a single idea; i.e., Prospero's "potent art" (L. 57) and his resolve to give it up.

  6) Protrope or Prospero's "exhortation" or promise to give up his magical powers.



Caliban: "Hast thou not dropped from heaven?"

(The Tempest II, ii, 138)

7) Apostrophe (a rhetorical device NOT mentioned in the GLOSSARY but consisting of forsaking an earlier style of speaking and suddenly adopting a new vein. Prospero is speaking to "Ye elves" (L. 39) or the spirits (in addition to Ariel) that he has had at his command on the island. They are invisible; often an "apostrophe" is a speech addressed to the dead or the invisible.

G. Key Imagery: The passage abounds with examples of Shakespeare's special nouns and his action-packed verbs. Some Some examples include:

Adjective-Noun combinations: printless foot; ebbing Neptune; elves-demipuppets; moonshine; green sour; ringlets; midnight mushrumps; solemn curfew; mutinous winds; green sea; azured vault; roaring war; dread rattling thunder, etc.

Action verbs: chase; do fly (his style of using "do") bites; rejoice; bedimmed (his habit of using the prefix "be"); rifted made; shake; plucked up; break; bury; did plummet; drown

3. Additional Excerpts/Scenes: (two or more characters)

A. Act II, Scene ii, Lines 1-191 (Caliban, Trinculo, Stephano): the hugely comical scene requiring three excellent boys to pull off this kind of farce.

B. Act III, Scene i, Lines 18-117 (Miranda and Ferdinand): a "love scene"

C. Act III, Scene ii, Lines 43-157 (Caliban, Trinculo, Stephano and Ariel): the wonderful scene in which the "invisible" Ariel confuses the already confused (and inebriated) clowns.

D. Act III, Scene iii, Lines 26-102 (Alonso, Sebastian, Gonzalo, Prospero, and Ariel--the latter two are "invisible"). This scene contains Gonzalo's famous Lines 36-7: "If in Naples I should report this now, would they believe me?"

E. Act IV, Scene i, LInes 156-82 (Prospero and Ferdinand)

F. Act V, Scene i, Lines 1-374 and Prospero's Epilogue.

TWELFTH NIGHT (No soliloquies this time)

1. Act I, Scene v, Lines 170-305: (Great scene for two girls).

A. Setting: Olivia's house.

B. Characters: Olivia and Viola (Cesario); Maria has one line (L. 205).

C. Conflicts: 1) Viola vs. Olivia
2) Olivia vs. herself (she has deceived herself,

thinking herself incapable of falling in love due to her long mourning for her brother and father.)

D. Action: 1) The clever (witty) courting of Olivia by Viola-Cesario for Duke Orsino.
2) Olivia's rebuff
3) Olivia's fascination with Cesario-Viola

E. Themes: 1) Self-deception makes one vulnerable.
2) A witty individual can penetrate another's defenses
3) Witty arguments can break through a person's defenses
4) People can "fall in love" on first sight
5) L. 232 "Let me see your face" implying "Are we really what we appear to be?" Thus the theme of "appearance vs. reality."

F. Dramatic Conventions/Rhetorical Devices:

1) Characterization: key device here as Shakespeare shows audience these two key women through their duologue.

2) The disguise: Coleridge's "suspension of disbelief" by the acceptance as Viola's disguise fools Oliva.

3) Direct Prose/Iambic pentameter verse: Note the alternations.

4) Persiflage or light bantering style (raillery): Viola's cleverness disarms the formerly impervious Olivia. Their duologue demonstrates "persiflage."

5) Actio: L. 236 when Olivia removes her veil.

6) Dramatic Irony: the whole scene since the audience knows Viola's true identity.

7) Antithesis: L. 202-3 "If . . ., be gone; if you have . . . , be brief."

8) Exaggeratio: L. 173 "Most radiant, exquisite, etc."; L. 175 "excellently well penned"; L. 197 "'tis poetical"; L. 273-81 "Make me a willow cabin . . ."

9) Exergasia: L. 273-81 (as above); Viola works out a single idea using a series of figures of speech.

10) Prosonomasia or nicknaming: L. 182 "Good gentle one"; L. 186 "my profound heart" is probably addressed to Olivia; L. 294 "fair cruelty."

11) Parison: L. 218-9 "What I am . . ."

12) Anaphora: "If I" or "If you": L. 183; L. 189; L. 202; L. 353, and 378 "'Tis": L. 239 and 241.

13) Aphaeresis or shortened words: L. 195 "in't"; "'tis" in L. 197; 239; 241; L. 195 'in't"; L. 239 "'twill"; L. 243 "cruel'st."

14) Ploce: L. 189-90 "usurp"; L. 258-9 "With . . ."; L. 249-50 "item"; L. 269 "suff'ring"; L. 290 "fee'd"; find the other key images (they will be repeated).

15) Paranomasia: L. 221 and 225 "what/where is your text"?

16) Isocolon: L. 203-4 "If you be no mad, be gone; if you . . ."; L. 212-3 "no overture of war, no taxation of homage."

17) Synecdoche: L. 205 "sail"; L. 206 "swabber" and "hull"; L. 222 and 225 "text."

18) Poetic allusion: L. 213-4 "olive in my hand" is a Biblical reference.

19) Metonymy: L. 185 "comedian"; L. 212 "war"; "taxation"; "olive"; L. 213 "peace"; "matter"; L. 232-6 "face"; "curtain"; "picture"; L. 301 "plague" standing for falling in love.

20) Hyperbole (exaggerations): L. 258-9.

21) Innuendo: L. 187 "I am not that I play"; L. 237-42 in which Viola insinuates that perhaps Olivia's beauty is not natural (is make-up).

22) Tapinosis: L. 207 "giant" (a derogatory term for Maria)

23) Commoratio: L. 298 "Thy tongue, thy face, thy limbs, etc."

24) Personification: L. 302-4 "this youth's perfections . . . . To creep . . ."

25) Verbs: L. 302 "Methinks" plus numerous other "action" verbs.

26) Apostrophe or shifting speaking style: L. 295-304.

27) Categoria: L. 241-5 in which Viola is scolding or reprimanding Olivia; also in L. 252-256.

28) Epizeuxis: L. 299 "soft, soft"

30) Parenthesis (meaning "inserting" in Greek): L. 186-7 "By the very fangs of malice I swear;" the line is clear without this insertion but it may imply that Viola is very aware of her biting witticism.

G. Key Imagery: Many of these are mentioned in the analysis above. Perhaps the most important word in this duologue is the word "face" and the Line 231: "Let me see your face," signifying, we are not what we appear to be (the theme 5 mentioned above). Many words connoting "love" and especially the images in Viola's "willow cabin speech" are important; they demonstrate Shakespeare's poetic drama at its best.

2. Act IV, Scene ii, Lines 21-135 (the "mad" Malvolio scene).

A. Setting: just outside a "dark place" in Olivia's house.

B. Characters: Maria; Clown (Feste disguised as Sir Topas, the curate), and Malvolio.

C. Conflicts:
1) Sir Topas vs. Malvolio
2) Malvolio vs. his own self-deception

D. Action: Another of Maria's tricks: this time she has Feste disguise himself as a curate named Sir Topas who visits the "imprisoned, mad" Malvolio. Malvolio pleads with Sir Topas to bring writing materials to him so he can write to Olivia. After "Sir Topas" leaves (refusing to help Malvolio), the "clown" arrives. He agrees to bring writing materials to Malvolio.

E. Themes:
1) Ignorance is "darkness"; ignorance is "madness" or "hell."
2) Self-unawareness is a kind of ignorance which is a kind of lunacy.
3) Hypocrisy: the disguise conveys this theme of appearance vs. reality.

F. Dramatic Conventions/Rhetorical Devices:

1) A duologue for the purpose of exploring the themes stated above.

2) Characterization: Malvolio's self-pity; continued lack of self-awareness and Feste in his "clown-like" capacity of "fooling" others.

3) Juxtaposition: putting the clown side-by-side with Malvolio; also comparing/contrasting "ignorance" with "darkness"; finally, contrasting Malvolio's "imprisonment" with the "freedom" of the others.

4) Hypallage or the perverting of words; an absurd conversation: on first hearing, Feste's lines appear to be absurd (madness confronting madness). In fact, this is a "heavy" philosophical discussion.

5) Antanaclasis: L. 4-5 "dissemble" meaning Feste's disguise and suggesting the "disguise" among some men of the cloth (Shakespeare's criticism of anyone whose outward appearance contrasts with his inner self).

6) Verbal Irony: L. 4-10 again emphasizing the appearance vs. reality theme.

7) Dramatic Irony: the disguise is known to the audience. It is extended when Feste plays both Sir Topas and himself (L. 65-75).

8) Homologia or tedious, inane repetition: L. 13-6: Feste is imitating a cleric!

9) Epizeuxis: L. 24 "Sir Topas, Sir Topas," etc.; L. 106 "Fool, Fool, Fool!"

10) Epistrophe: L. 25 and 27 "lady-ladies."

11) Hypocore or the use of pet names: L. 64 "My most exquisite Sir Topas"; L. 82 "Good fool."

12) Ploce: "dark" in L. 35, 42, 46, 47, etc. Emphasizing the key theme. L. 77, 79, 81, 83, 121, etc.: A key word emphasizing the "fool" Maria and company have made of Malvolio and the "fool" he has made of himself. "mad" in L. 30, 41, 42, 118, 120 (emphasizing key theme here).

13) Paranomasia: L. 32 and L. 34 "Satan" and "Devil."

14) Exaggeratio: L. 36-39 in which the Clown falsely describes the room in which Malvolio is held.

15) Dehortatio: L. 41-2 "I am not mad . . . this house is dark."

16) Simile: L. 34-5 "dark as hell"; L. 46-7 "dark as ignorance."

17) Tapinosis: L. 96 ministers as "asses"; L. 26 "hyperbolic fiend."

18) Poetic allusion: L. 45 "Egyptian"; L. 51 and 59 "Pythagoras."

19) Disguise: The key dramatic convention here. The clown poses as both Sir Topas and himself (dialogue).

20) Dramatic Irony: The whole scene illustrates this device. The audience is knowledgeable about the Clown's disguises; Malvolio is "ignorant."

21) Riddling: The Pythagoras riddle contrasts the Greek philosopher's philosophy of the transmigration of souls with Malvolio's Puritan belief.

G. Key Imagery: satan; madman; ignorance; devil; Pythagoras; lunatic; mad; hell; hyperbolical fiend; hideous darkness; wits; grandam; knavery; good fool.

3. Additional Excerpts/Scenes: (two or more characters)

   A. Act I, Scene iv, Lines 9-45 (Viola and Duke Orsino)
   B. Act III, Scene iv, Lines 18-54 (Olivia and Malvolio)
   C. Act IV, Scene iii, Lines 1-38 (Sebastian and Olivia)

THE COMEDY OF ERRORS

1. Act II, Scene ii, Lines 118-155 (Adriana speaking to Antipholus of Syracuse. Key Imagery underlined below.

Adr. Ay, ay, Antipholus, look strange and frown,
Some other mistress hath thy sweet aspects;
I am not Adriana nor thy wife.
The time was once when thou unurged wouldst vow
That never words were music to thine ear,

That never object pleasing in thine eye,
That never touch well welcome to thy hand,
That never meat sweet-savored in thy taste,
Unless I spake, or looked, or touched, or carved to thee.
How comes it now, my husband, O, how comes it,
That thou art then estranged from thyself?
Thyself I call it, being strange to me,
That undividable, incorporate,
Am better than thy dear self's better part.
Ah, do not tear away thyself from me!
For know, my love, as easy mayst thou fall
A drop of water in the breaking gulf,
And take unmingled thence that drop again,
Without addition or diminishing,
As take from me thyself and not me too.
How dearly would it touch thee to the quick
Shouldst thou but hear I were licentious,
And that this body, consecrate to thee,
By ruffian lust should be contaminate!
Wouldst thou not spit at me and spurn at me,
And hurl the name of husband in my face,
And tear the stained skin off my harlot-brow,
And from my false hand cut the wedding ring
And break it with a deep-divorcing vow?
I know thou canst; and therefore see thou do it.
I am possessed with an adulterate blot;
My blood is mingled with the crime of lust:
For if we two be one and thou play false,
I do digest the poison of thy flesh,
Being strumpeted by thy contagion.
Keep, then, fair league and truce with thy true bed,
I live distained, thou undishonored.

A. Setting: A public place

B. Characters: Adriana; Luciana; Antipholus of Syracuse; Dromio of Syracuse.

C. Conflicts: 1) Wife vs. husband ("battle of the sexes")
2) Adriana vs. herself (consumed with jealousy, she overstate the situation and is "shrewish.")

D. Action: The "action" here is Adriana's urging Antipholus (the wrong one) to forsake other women and love only her. At the end of the speech she persuades Antipholus and Dromio (of Syracuse) to come home with her to dinner. "Rising action" or "complication" part of the plot.

E. Themes: 1) Jealousy fosters ill feelings between marriage partners.
2) A wife can "jump to conclusions" and presume her husband's waywardness.
3) Mistaken identities cause great confusion.

F. Dramatic Conventions/Rhetorical Devices:

1) Paralepsis: L. 118-127. Here Adriana is emphasizing a point by seeming to pass over it; i.e., that she is the wife of Antipholus.

2) Anaphora: L. 121-5, all beginning with "That," a device which provides symmetry; it makes the lines easily memorized.

3) Parison: In the same lines as above (121-5) the word correspondence "That never. . ." brings great emphasis to this content.

4) Categoria or an accusation frames the entire speech. Adriana proclaims her innocence in spite of her husband's recent betrayal.

5) Isocolon: L. 144-7 "And hurl . . ."; "And tear. . ." etc. This symmetry calls attention to the words (verbs) which are already vehement and exaggerated (exaggeratio).

6) Antithesis or putting opposites side-by-side: L. 148; L. 155. A helpful device for the actor; she must observe the pause (caesura in the middle of these lines). The speech is divided into antithetical elements: From L. 118-139 Adriana declares their closeness; L. 140-155 her "licentious self."

7) Dicaeologia: L. 139-47. Here Adriana is posing a hypothetical situation in defense of her anger. In a way her husband's behavior legitimatizes some future betrayal on her part.

8) Dehortatio or dissuasive advice is the key device in this speech. As the rightful wife of Antipholus, Adriana is laying out a strategy: L. 133-8.

9) Metaphor: L. 129-30 in which Adrian suggests that she and her husband are the same.

10) Simile: L. 134 in which Adriana compares the difficulty of separating out again a drop of water once it has fallen into a gulf with the challenge of separating her from him. Both this simile and the metaphor above are "extended" or conceits.

11) Synathroesmus or a piling up of adjectives (usually critical) enables Adriana to project a hypothetical situation in L. 145-7: "stained akin"; "false hand"; and "deep-divorcing vow."

12) Hyperbole or extreme exaggeration pervades this "tirade" enabling Adriana to express her intense feelings: L. 131 "undividable, incorporate" (this is also an example of paranomasia); L. 133 "tear away"; L. 135 "breaking gulf"; L. 140 "licentious"; L. 143 "ruffian lust" and "contaminated"; L. 152 "poison of thy

flesh"; L. 153 "by thy contagion." These strong words convey Adriana's heightened jealousy; they are also in keeping with FARCE which is an exaggerated style. L. 150 "crime of lust."

G. Key Imagery: The words are often "short-syllable" words. And the nouns are strong (exaggerated-hyperboles); the verbs are action-packed. This speech requires enormous energy and a quick pace. Knowing the rhetorical devices will facilitate this interpretation.

2. Act V, Scene i, Lines 228-68 (Antipholus of Ephesus explaining his situation.) Key Imagery underlined below.

E. Ant. My liege, I am advised what I say;
Neither disturbed with the effect of wine,
Nor heady-rash, provoked with raging ire,
Albeit my wrongs might make one wiser mad.
This woman locked me out this day from dinner:
That goldsmith there, were he not packed with her,
Could witness it, for he was with me then;
Who parted with me to go fetch a chain,
Promising to bring it to the Porpentine,
Where Balthazar and I did dine together.
Our dinner done, and he not coming thither,
I went to seek him: in the street I met him,
And in his company that gentleman.
There did this perjured goldsmith swear me down
That I this day of him received the chain,
Which, God He knows, I saw not: for the which
He did arrest me with an officer.
I did obey and sent my peasant home
For certain ducats; he with none returned.
Then fairly I bespoke the officer
To go in person with me to my house.
By the way we met my wife, her sister, and a rabble more
Of vile confederates. Along with them
They brought one Pinch, a hungry, lean-faced villain,
A mere anatomy, a mountebank,
A threadbare juggler and a fortuneteller,
A needy, hollow-eyed, sharp-looking wretch,
A living dead man. This pernicious slave,
Forsooth, took on him as a conjurer,
And, gazing in mine eyes, feeling my pulse,
And with no face, as 'twere, outfacing me,
Cries out I was possessed. Then all together
They fell upon me, bound me, bore me thence,
And in a dark and dankish vault at home
There left me and my man, both bound together;
Till, gnawing with my teeth my bonds in sunder,
I gained my freedom and immediately
Ran hither to your Grace, whom I beseech
To give me ample satisfaction
For these deep shames and great indignities.

A. Setting: In front of the priory

B. Characters: Antipholus of Ephesus; Dromio of Ephesus; Egeon; Angelo; Duke; Adriana; Luciana; 2nd Merchant.

C. Conflicts: Antipholus vs. Adriana (and everyone who believes her instead of him!)

D. Action: This action takes place just before the climax of the play, in fact just before the "recognition" scene when all the "identities" are untangled. It is the last piece of action in the rising action or complication. Actually, the speech is mostly "recapitulation" or a summing up (the Duke being present as the vehicle).

E. Themes:
1) The abused husband has to defend himself.
2) Humans are easily gulled.
3) Mistaken identities cause great confusion (and are hugely humorous!)

F. Dramatic Conventions/Rhetorical Devices:

1) Recapitulation allows the playwright an opportunity to remind the audience of the key themes in the play. Bringing the Duke on stage to see to the hanging of Egeon brings the main plot and this subplot (Egeon's situation) together. Antipholus' recital recreates the humor the audience has already enjoyed.

2) Dramatic Irony pervades the speech since the audience knows the truth. Thus, the audience "hears" these words twice or from two perspectives; i.e., their own knowledge and Antipholus' incorrect perspective.

3) Dicaeologia begins the speech, an excuse or explanation: L. 228-31 ". . .I am advised what I say . . ." and L. 265-268.

4) Aporia is the device that enables Antipholus to launch into a description of "Pinch" whose bad qualities seem so numerous that the audience sense the character's having to omit half of what he could say: L. 251-60.

5) Tapinosis or debasing words also characterize this description of "Pinch" including "threadbare juggler" and a "fortuneteller, etc."

6) Synathroesmus or the piling up of critical adjectives includes such words as: L. 241 "perjured"; L. 250 "vile"; L. 251-255 "hungry, lean-face"; "mere"; "hollow-eyed, sharp-looking," etc.

7) Oxymoron or an intense paradox (contrasting words side-by-side) finds Shakespeare saying "A living dead man" in L. 256, the culmination for the list of invectives leading up to it.

8) Commoratio enables Antipholus to repeat a point several times in different ways as in L. 249-51; the L. 261 receives great emphasis due to this repetition. Includes also in L. 268: "deep shames" and "great indignities" -- a kind of repetition that makes a point.

9) Exergasia allows Antipholus to elaborate on a single point as in L. 256-61 in which the audience hears about the "conjurer" at work.

G. Key Imagery: Many of these key words are mentioned above. Some employ alliteration for added emphasis as in L. 230 "heady-rash" and "raging ire." Other key words could be cited (they require special attention: enunciation/clarity and the whole speech is done at a fast pace requiring perfect memorization, energy, and a serious concentration): dinner, goldsmith, Porpentine, Balthazar, chain, wife, sister, rabble, confederates, villain, conjurer, vault, home.

3. Additional Excerpts/Scenes (for two or more actors).

A. Act I, Scene i, Lines 33-112 (S. Antipholus and S. Dromio)

B. Act I, Scene ii, Lines 1-45 (Adriana and Luciana)

C. Act III, Scene ii, Lines 1-79 (Luciana and S. Antipholus)

D. Act IV, Scene i, Lines 41-119 (Abbess, 2nd Merchant, Angelo, Adriana)

AS YOU LIKE IT

1. Act II, Scene vii, Lines 149-176 (Jaques: "All the world's a stage . . .") Key Imagery underlined below.

Jaq. All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lines,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,

With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

A. Setting: the Forest of Arden

B. Conflicts: Man vs. Fate (Time or Death).

C. Characters: This is a "solo" speech. Only he and Duke Senior are "on stage" and Duke Senior has just prompted Jaques' speech with Lines 145-8.

D. Action: This speech occurs in the beginning of the play. The issue is what kind of a "stage" are humans given to "act out" their parts on. This is a philosophic statement by Jaques, the "melancholy" Jaques.

E. Themes:
1) Man's existence follows a "routine" course from birth to death.
2) Time is relentless, controlling life on planet earth ("the stage")
3) Life in the forest is probably no different from life at court; one doesn't escape to the "forest" and thereby find bliss. Time is still the determiner.
4) Relating to 3 above, one of the major themes or ideas in AYLI is the control of man's destiny by "Time." Note the Rosalind-Orlando discussion of Time in Act III, Scene ii, LInes 297-329. Rosalind suggests that there is no "true lover" in the forest if there is no Time.
5) One of Shakespeare's key themes in AYLI is that of personal and social "order" and the necessity of humans to discover how to live with themselves and with each other.
6) The speech implies a kind of reverence for a human life -- an awe.

F. Dramatic Conventions/Rhetorical Devices:

1) The Conceit or extended metaphor on which the whole speech hinges: man is a "player" or "actor"; the "world" is a "stage"; "scene"; L. 153 "His acts being seven stages."

2) Iambic pentameter: verse poetry

3) Polysyndeton or the use of conjunctions between key clauses: L. 157 "And then"; L. 159 "Then"; L. 163 "And then"; with the other "stages" being held together with L. 154 "At first"; L. 167 "The sixth stage"; and L. 173 "Last scene of all."

4) Exergasia or the elaboration or working out of a single idea is the basic "context" for this speech (see 1. above). In each stage, the human plays a "part," the various "stages" adding up to one basic idea that man's life is as insubstantial or immaterial as an actor's role. (Recall THE TEMPEST and Prospero's speech: TEM IV, i, 167-77).

5) Poetic precision/concision: Note carefully how exact every noun works for the playwright: Key Imagery (discussed below in G).

6) Verbal Irony enabling the playwright to say one thing and mean the opposite: the speech sounds pessimistic or pejorative. In a "close" or critical reading, Jaques -- even the melancholy Jaques -- conveys an existence that, although predictable (the seven stages), nevertheless allows every man to play "many parts" (L. 152). L. 158 "merely players" suggests the opposite; i.e., each human life is important.

7) Synecdoche or the substituting of a more inclusive word for a less inclusive term: each of the seven designations represents synecdoches; i.e., "the infant"; "whining schoolboy"; "the lover"; "a soldier"; "the justice"; "the lean and slippered pantaloon"; and "second childishness." Each of these precise nouns connotes the various characteristics of that "stage" (or age).

8) Cacozelia or the coining of fine words from Latin: the final line (175 "sans . . .") reveals the courtly Jaques "doing his thing" or sound "civilized even though he is living a Robin Hood existence in the forest with his master, Duke Senior. "Sans" meaning "without" conveys the infant stage revisited that the elderly return to. Auxesis (the use of a high-flown word for an ordinary one) is applicable, too: i.e., "sans."

9) Lexical congruence or the syntactical fabric of the passage indicates again the tightness or compression achieved by Shakespeare's "just right" imagery. The student actor can easily analyze and memorize this speech by recalling the relationship of the words within "eag stage" and the 7 parts involved in the whole.

G. Key Imagery: Shakespeare's precise words: nouns, verbs, and adjectives. A few are:

1) the player-theatre images: "exits"; "entrances"; "many parts"; "plays his part"; and "last scene."

2) "the infant" stage; "mewling"; "puking"; "nurse's arms."

3) "The whining schoolboy" with his "satchel" and "shining morning face" with the verb "creeping" (a metonymy)

standing for a youngster's reluctance to go to school; in fact "unwillingly."

4) "the lover" with the words "sighing like a furnace" (a simile); a "woeful ballad"; and then the ironic "to his mistress' EYEBROW"; (here Shakespeare is making fun of the excesses of young love, a theme that pervades all his comedies).

5) "a soldier" with "strange oaths"; "bearded like a pard" or panther (simile); "jealous in . . ." and the delightful "bubble existence) "honor" of a soldier, etc. Note: Every word is important in this speech; every word is an example of either synecdoche or metonymy thus accounting for the enormous sense of compression (saying a great deal in a few words). The challenge is for the student actor to recognize these images. In the interpretation ("the necessity of the text"), correct "weight" (recall the four kinds of VARIETIES) must be given to each word and phrase.

6) understatement: "mere oblivion" L. 175. Does Shakespeare mean this literally or is he using verbal irony. Can a student detect Shakespeare's personal philosophy of life; i.e., is Jaques a "mouthpiece" for the playwright? Is Rosalind, whose philosophy is so different from Jaques'?

2. Act III, Scene ii, Lines 295-424 (Rosalind and Orlando)

A. Setting: The Forest of Arden

B. Characters: Rosalind and Orlando (Celia is present but doesn't speak).

C. Conflicts: 1) Man vs. woman (the "battle of the sexes").
2) Man vs. himself (Orlando trying to handle his love-sickness) and Rosalind trying to hide her love for him.

D. Action: This is the second meeting only of Rosalind and Orlando. The characterization of the two is the chief dramatic achievement: the "action" is the riddling wit with which both "tease" each other. Rosalind discloses that her "old religious uncle" (L. 338-9) who has taught her how to counsel a person OUT of love: thus the key action in this scene is the launching of this "plan" (Rosalind who is a girl disguised as a boy (Ganymede) will now "play" Orlando's "Rosalind" in order to dissuade Orlando from loving her.

E. Themes: 1) Love is "madness" or a kind of out-of-the ordinary state of being.
2) People do not want to be persuaded away from a challenge (L. 414 "I would not be cured, youth.")

3) Love is neither poetic nor reasonable (L. 389).
4) Young women in love give their suitors a "hard time" (L. 399-407).
5) "Nature" is being in love; i.e., it is "natural" to be in love. "Nature" here is symbolized by the setting, the Forest of Arden, a place far removed from the politics of the politically oriented court.
6) "There is a clock in the forest"; i.e., Fate controls men's lives.

F. Dramatic Convention/Rhetorical Devices:

1) Disguise is the chief dramatic convention in this scene. Actually a "double" disguise as mentioned under "Action" above. (Mistaken identities).

2) Foreshadowing: L. 415 "I would cure you . . ."

3) Paralepsis: L. 352 "I will not cast away my physic . . ." in which Rosalind seems to pass over or withdraw her attention from Orlando but is actually emphasizing her intent to pursue this relationship.

4) Personification: L. 299-329: Time is given personal attributes: L. 302 "lazy foot of Time"; L. 303 "swift foot of Time"; L. 305-8: Time "travels"; "ambles"; "trots"; "gallops"; and "stands still."

5) Conceit or extended metaphor/simile: from these lines above through L. 229, "Time" is "Destiny" affecting various human beings in various ways.

6) Tautonym or a word consisting of two almost idential parts (written this way for emphasis): L. 350 "fellow-fault"; L. 357 "fancy-monger"; L. 360 "love-shaked."

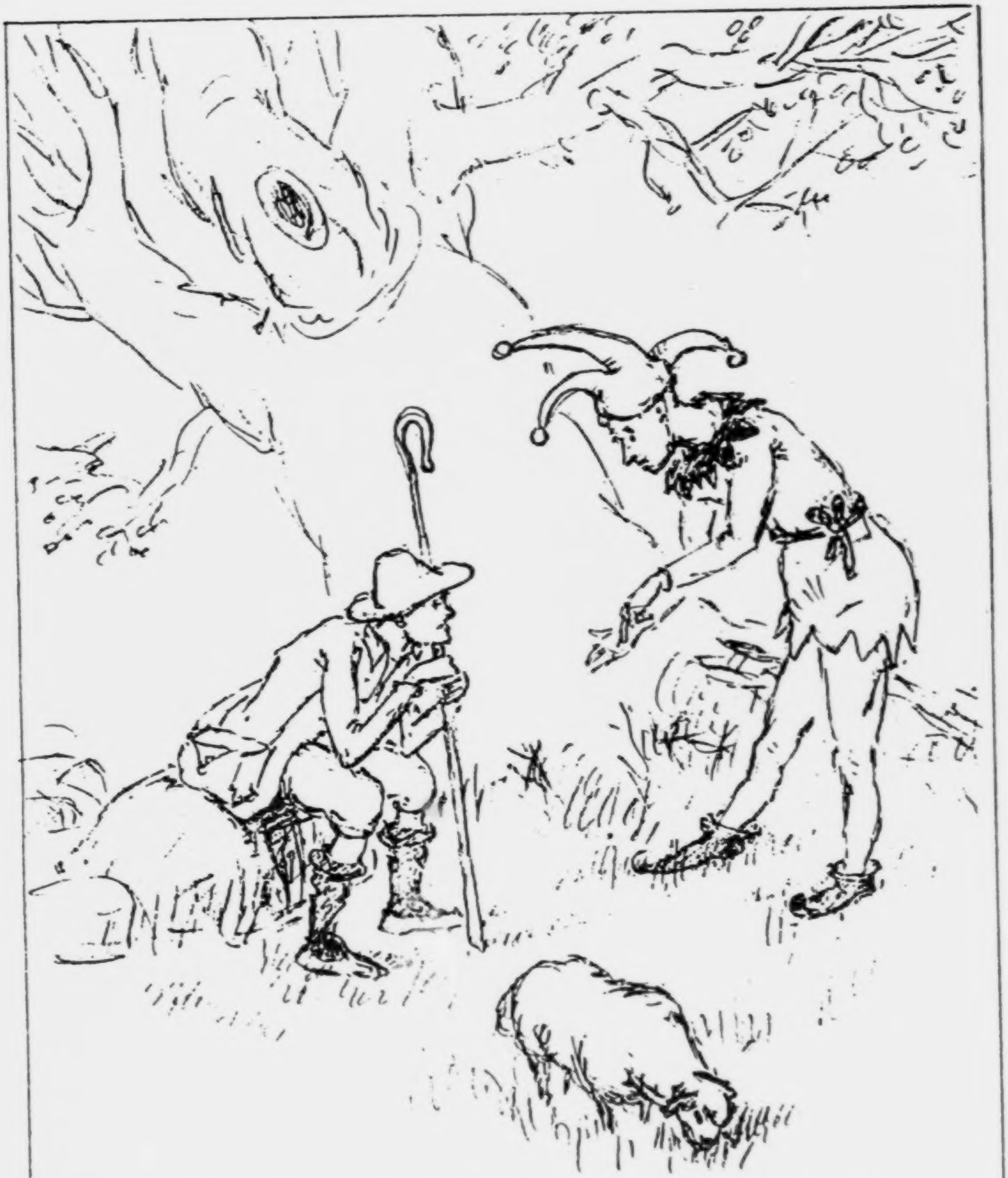
7) Aphaeresis or the shortening of a word (for rhythm's sake): L. 297 "is't"; L. 298 "o'day"; L. 312 "se'night"; L. 413 "in't."

8) Dehortatio: L. 397-413 in which Rosalind is giving a dissuasive advice (albeit ironic since she doesn't mean it!).

9) Dicaeologia or defending an act with an excuse: this device characterizes L. 397-413 in a way, too. Rosalind's (Ganymede) excuse for this negative approach to love is that (L. 331) "Love is merely a madness."

10) Metaphor: Lovers are "madmen" (L. 391-5). Love is a disease from which she can cure Orlando.

11) Protrophe or an exhortation characterizes Rosalind's "promise" to cure Orlando (L. 415).



Touchstone: "Hast any philosophy in thee, shepherd?"

(As You Like It III, ii, 21-22)

12) Metonymy: L. 358 "counsel"; L. 359 "quotidian"; L. 361 "remedy"; L. 365 "marks"; L. 389 "rhyme and reason."

13) Synathroesmus or a collection of critical adjectives: L. 366-375 in which Rosalind describes the typical appearance of a man in love; L. 397-401 in which Rosalind describes the "role" she played with a previous youth whom she counseled "out" of love.

14) Persiflage or a light bantering style epitomizes this scene between the two lovers. Shakespeare's young women are always very witty; Rosalind is one of his most famous heroines.

3. Additional Excerpts/Scens (for two or more actors)
   A. Act II, Scene vi, Lines 1-16 (Adam and Orlando)
   B. Act II, Scene vii, Lines 9-63 (Jaques, Duke Senior)
   C. Act III, Scene ii, LInes 11-86 (Corin and Touchstone)
   D. Act V, Scene iv, Lines 1-209 (end of act)
   E. Epilogue (for one actress): Rosalind

A MIDSUMMER NIGHT's DREAM

1. Act I, Scene i, Lines 232-257 (Helena's soliloquy).
(Key Imagery underlined below)

Hel. How happy some o'er other some can be!
Through Athens I am thought as fair as she.
But what of that? Demetrius thinks no so;
He will not know what all but he do know.
And as he errs, doting on Hermia's eyes,
So I, admiring of his qualities.
Things base and vile, holding no quantity,
Love can transpose to form and dignity.
Love looks not with the eyes, but with the mind;
And therefore is winged Cupid painted blind.
Nor hath Love's mind of any judgment taste:
Wings, and no eyes, figure unheedy haste.
And therefore is Love said to be a child,
Because in choice he is so oft beguiled.
As waggish boys in game themselves forswear,
So the boy Love is perjured everywhere;
For ere Demetrius looked on Hermia's eyne,
He hailed down oaths that he was only mine;
And when this hail some heat from Hermia felt,
So he dissolved, and show'rs of oaths did melt.
I will go tell him of fair Hermia's flight.
Then to the wood will he tomorrow night
Pursue her; and for this intelligence
If I have thanks, it is a dear expense;
But herein mean I to enrich my pain,
To have his sight thither and back again.

A. Setting: in the woods outside Athens

B. Character: Helena is left alone on the stage after Lysander and Hermia have just disclosed their elopement plan.

C. Conflicts:
1) Helena vs. Hermia (over the love of Demetrius)
2) Helena vs. herself (lack of self-confidence)
3) Helena vs. Fate (Destiny seeming not to be on her side).

D. Action: Helena is sharing with the audience her perplexity and disillusionment over not being attractive to Demetrius. She states her plan to try to win him (L. 252-7). This is the main plot and near the beginning of the "complications."

E. Themes:
1) Love can change things (L. 239).
2) Love is a mental state; it is "blind" (and thus, Demetrius chooses Hermia even when Helena is just as beautiful).
3) Jealousy prompts treachery (L. 252-257).

F. Dramatic Conventions/Rhetorical Devices:

1) Soliloquy: This soliloquy fulfills the four purposes stated in PART IV, 15.a-d; i.e., it helps the character, by enabling her to disclose a secret and to define herself; it exposes a theme; i.e., the nature of love; it helps the player-actor by cultivating her relationship with the audience; and, it helps the audience by bringing them into the scene.

2) Iambic Pentameter and open couplets: Note the rhyme scheme.

3) Paralepsis characterizes Helena's emphasizing a point by seeming to pass over it: L. 233-4 "Through Athens I am thought as fair as she/But what of that? Demetrius thinks not so." This is, of course, the focus of this speech and the basic conflict in the main plot.

4) Antithesis places opposites side-by-side and emphasizes each through the stark contrast: L. 232 "How happy some o'er (over) other some can be: contrast Helena's "love-life" with Hermia's. The line is a "transition" between the preceding dialogue (in which Hermia and Lysander shared their elopement plans) and with the speech it launches (thus, demonstrating a textual congruence); L. 240 "Love looks not with the eyes, but with the mind" remind the audience that love is not objective; it is emotional and unreasonable; L. 235, a difficult line to speak unless the antithesis is recognized; i.e., "He will not know what all BUT he do know"; L. 255-7 "it is a dear expense; But herein mean I . . ." contrasts the idea of something being expensive but worth the "pain."

This antithesis is an aid to memory as well as vocal color decisions.

5) Simile: L. 236-7 find Helena comparing Demetrius' mistake in "doting" on Hermia with her own mistake of "admiring of his qualities"; L. 246 "As waggish boys" where Helena compares "Love" with the "waggishness" or playfulness of boys.

6) Commoratio or the working out of an idea in several similarly meaning images is seen in Helena's various explanations of what "Love" is, L. 241-51: a "painted blind" Cupid; a "child, etc."; in L. 249-51: "hail"; "heat"; and "oaths"; in L. 238 "base and vile"; and in L. 239 "form and dignity."

7) Anaphora enables the playwright to emphasize the key subject of this speech: L. 239-40 "Love."

8) Personification: in L. 241 "winged Cupid" is a painted with wings but "blind" because Cupid has no "judgment." This rhetorical device conveys a key theme in AMND that "reason and love keep little company together nowadays" (III, i, 140-1).

9) Metaphor: L. 244 "is Love said to be a child" easily tricked or "beguiled" or betraying itself. L. 245-6 "themselves forswear" and "is perjured."

10) Conceit or an extended simile or metaphor characterizes much of this speech. Especially is this true in "hail-oaths-heat-show'rs" comparison in L. 249-51.

11) Alliteration helps to emphasize this comparison with the repeated "H's" in L. 243 "unheedy Haste"; and L. 248-50 in "Hermia"; "hail" and "heat." These words require extra energy and time to deliver but are key since they carry both explicit and implicit meaning.

12) Lexical congruence analysis will reveal the precision of Shakespeare's nouns and verbs; i.e., L. 239 "transpose-form"; L. 251 "show'rs (of oaths) did melt" contains an incongruence between "oaths" and "melt" but a congruence between "show'rs" and "melt"; L. 255-6 "expense-enrich"; Incongruence is expressed in "judgment-taste" (L. 241) connoting the irony (love should be reasonable). Lexical and grammatical congruence-incongruence provides verbal and visual clarity; i.e., the audience "gets the picture."

13) Antanaclasia is the device giving two meanings for "hail" in L. 249-50. It works with the metaphor to dramatize the "stormy" (pardon the pun!) or erratic and excessive attributes of young love (one of Shakespeare's major themes).

14) Polysyndeton enables the writer to connect lines with conjunctions thus providing a flow. L. 236 "And";

L. 237 "So"; L. 241 "And"; L. 242 "Nor"; L. 244 "And"; L. 245 "Because"; L. 246 "As," etc. (correlative and subordinate conjunctions).

15) Foreshadowing: L. 252-7 indicates Helena's strategy and thus foreshadows the future action in this main plot.

16) Hyperbole or an exaggeration: L. 238 "Things base and vile. . ."

17) Protrophe or a promise to do something for certain reasons: L. 252-7 enables Helena to disclose to the audience her plan and her reason for it.

G. Key Imagery: Many of these key words have been brought out in the Dramatic/Rhetorical analysis above. A list of other key images would include: "doting"; "qualities"; "taste"; "haste"; "pursue"; "intelligence"; and "dear expense." The imagery represents the writer's choice of words. Shakespeare is concerned about a multi-dimensional appeal; i.e., imaginative, intellectual, physical (sight, hearing, taste, etc.), emotional, and psychological.

2. Act III, ii, Lines 180-360.

A. Setting: the woods outside Athens.

B. Characters: Hermia; Lysander; Helena, Demetrius.

C. Conflicts:
1) Hermia vs. Lysander.
2) Helena vs. Hermia and Lysander (the "confederacy" L. 195).
3) Emotions vs. reason.
4) Humans vs. Fate (they have been victimized by the "love juice").

D. Action: This scene takes place right in the middle of the play and brings the main plot to the height of its tension.

1) Hermia's arrival.
2) The 4-way quarrel begins with the argument among Hermia, Lysander, and Helena.
3) Helena's accusation of the other three being a "conspiracy" against her.
4) Name-calling as the quarrel intensifies.
5) Lysander and Demetrius keep Hermia and Helena from attacking each other.
6) Lysander leaves to fight it out.

E. Themes:
1) "Lord, what fools these mortals be!" (expressed by Puck earlier in this scene, L. 116).
2) Young love is excessive; youths tend toward extremes: from love to hate.
3) In a quarrel people make cruel statements.
4) Emotions can obliterate reason and logic and propel people toward "extreme" behavior.

5) Sisterly love should keep girls faithful to each other.

F. Dramatic Conventions/Rhetorical Devices:

1) Dramatic irony: This is the basic dramatic device because the audience knows about the love-in-idleness juice (or the "reason" for all this confusion).

2) Characterization: The characters reveal themselves in their vehement language and their actions or threatened action.

3) Suspense: Will the scene end in a duel? (yes) Will the girls hurt each other? (no)

4) Personification: In L. 180-5 Hermia describes the "Dark night" as a person whose "function" is to replace the "seeing sense" with "hearing double."

5) Anastrophe, a way of achieving emphasis by inverting the order of the syntax, enables Shakespeare to locate the two verbs "takes" and "makes" at the end of each of the first two lines.

6) Lexical and grammatical congruence (which is key in every passage) can be demonstrated in these seven lines; i.e., L. 180-7: Eye-takes-function; Dark night-impair-seeing sense; Dark night-pays-hearing double recompense.

7) Hyperbole or an exaggeration "not intended to deceive" characterizes many of the images in these lines and is a key device by which Shakespeare conveys his theme (young people speak in "effusive" language or think/act excessively). Some examples include the simile expressed in L. 205 "like two artificial gods"; L. 211 "incorporate"; the simile in L. 215 "like coats in heraldry"; and the nouns and adjectives in L. 229-30 ". . .goddess, nymph, divine, and rare, Precious, celestial?" L. 278 "What, should I hurt her, strike her, kill her dead?" Also in L. 297 "tear. . .from my tongue."

8) Asteismus or a response to a previous question that carries an unexpected or unlooked-for meaning: L. 188 Why should he stay whom. . ."; L. 250 "O excellent" is Helena's sarcastic response to the Lysander's extravagant statement (hyperbole), "My love, my life, my soul. . ."; L. 271 "Thy love? Out, tawny Tartar, out!" (This is not the answer Hermia expected); L. 287-91 in which Lysander responds entirely opposite from Hermia's expectation.

9) Hypocore: L. 190 "Fair Helena"; L. 250 "Sweet"; L. 271 "Sweet love."

10) Epanorthosis or a "straightening out" characterizes Helena's explanation: L. 322-5 "I told him of your stealth. . ."

11) Metathesis is a key device in this quarrel. Several examples include: L. 194-5 in which Helena makes an objection and Hermia replies with just as critical a statement as Hermia's; L. 252-3 Demetrius and Lysander have a similar exchange of objections.

12) Synathroesmus, involving the piling up of invectives: L. 198 "Injurious . . . ungrateful . . ."; L. 272 "loathed . . . hated . . ."; L. 306-7 "dwarfish . . low . . . painted."

13) Antimetable: L. 252-3 "entreat" and "compel" emphasize these key words by repeating them but in a different order; L. 207-17 "Both," "one," and "Two."

14) Ploce: L. 224-5 "scorn."

15) Polyptoton or the echoing of a word with another of similar derivation (or meaning): L. 300-15 "height"; "tall"; "high"; and "dwarfish"; "low"; "lower."

16) Commoratio: L. 300-9 in which Hermia dwells on the same point using different words; L. 201-20 in which Helena expands on their childhood relationship; L. 205 "schooldays, friendship, childhood innocence"; L. 210 "As if our hands, our sides, voices, and minds . . ."; L. 325 "to strike me, spurn me."

17) Tapinosis: As the quarrel intensifies, the name-calling accelerates as in L. 262 "Ethiope"; L. 266 "tame man"; L. 267 "cat"; "burr"; "vile thing"; L. 272 "tawny Tartar"; L. 292 "juggler"; "canker blossom"; Line 293 "thief of love"; L. 299 "counterfeit" and "puppet"; L. 307 "painted maypole"; L. 337 "vixen"; Line 339 "Little" and "low"; L. 315 "lower"; "dwarfish" and "dwarf" in L. 306 and 341; L. 337 "vixen"; L. 343 "minimus" and "knotgrass"; L. 343 "bead" and "acorn."

18) Heroic couplet: L. 359-60 "Your hands than mine are quicker for a fray/My legs are longer though, to run away." (This is epigrammatic or a clever statement hinging on antithesis; i.e., Hermia's "hands" vs. Helena's "legs"). Note also in those two lines the use of anastrophe or the inversion of the word order in line 359.

19) Actio: L. 267 "Hang off, . . . let loose, Or I will shake thee. . ."; L. 340 "Get you gone. . ." These indicate the action of the characters.

20) Anadiplosis: L. 299-300 "puppet" has a last-word position in one line and a first-word position in the line following giving it great emphasis.

21) Anaphora: L. 214 and 215 "Two."

22) Categoria or a drawn-out accusation characterizes much of this quarrel. Examples are: L. 195-200 "Lo, she is one of this confederacy . . ."; L. 225 ". . . you scorn me"; L. 225-230 "Have you not . ."; L. 269 "Why have you grown so rude. . ."

23) Protrope: L. 256-7 "I swear by that which . . ." contains Lysander's promise to "prove him false. . ."

24) Exergasia pervades these lines as each speaker elaborates on his/her point. Examples include: L. 180-5 in which Hermia elaborates on the subject of the "dark night"; L. 195 in which Helena expounds on the "confederacy"; L. 201-22 in which Helena enlarges on the "double cherry" girlhood the two have shared; L. 239-46 in which Helena continues to expound on the ill-treatment she suspects of this threesome.

25) Epizeuxis: L. 229 "Fie, Fie!"

26) Conceit or extended simile: L. 206 "Like two artificial gods"; L. 212 "Like to a double cherry"; L. 216 "like coats in heraldry." Simile L. 268 "like a serpent."

27) Rhetorical question: L. 225 "Have you not set Lysander . . ."; L. 280 "What, can you do me greater harm than hate?"; L. 340 "Why will you suffer her to flout me thus?"

28) Aphaeresis: L. 272 "med'cine"; L. 295 "i'"; L. 324 "threat'ned"; L. 330 "is't"; L. 343 "hind'ring"; L. 352 "dar'st"; L. 350 "aby" (pay for); L. 355 "'long."

29) Dicaelogia: L. 311-3 "I was never curst; I have no gift."

30) Paronomasia or the punning on the words in L. 292 "juggler" and "canker blossom"; in L. 299-300 "puppet"; L. 271 "tawny Tartar" (also alliteration); "dwarfish"; and "maypole."

31) Parison: L. 207 "Both . . . Both . . . Both. . ."

32) Verbal irony: L. 250 "O excellent!"; L. 300 "goes the game" (when it is definitely not a "game").

33) Zeugma: L. 289 in which the one verb "be" serves three prepositional phrases "Therefore, be out of hope, of question, doubt"; L. 296 "Have you no modesty, no maiden shame."

34) Dehortatio or dissuasive advice given with great authority: L. 267 "Hang off . . ."; L. 289 "be out of hope. . ."; L. 309 "Let her not hurt me . . ."; L. 314 "Let her not strike me"; L. 347 "Let her alone. . . Take not her part. . ."; L. 334 "Be not afraid. . ."

35) Isocolon: L. 272 "Out, loathed med'cine! O hated potion, hence!"

G. Key Imagery: In addition to significant images mentioned above in the analysis, the following words perform important dramatic tasks for the playwright:

Action verbs: engilds (l. 190); conjoined (L. 196); conspired; contrive; counsel; created; moulded; crowned; chide; scorn; spurn; praise; love; deny; tender; consent; despise; counterfeit; chronicled; remedy; compel; entreat; swear; prove; withdraw; break.

Dynamic nouns: love; light; night; recompense; confederacy; sport; derision; hasty-footed time; friendship; childhood innocence; gods; sampler; cushion; song; union; ancient love crest; scorn; goddess; nymph; divine argument; remedy prayers; cat; burr; serpent; counterfeit; maypole; counsels; dwarf.

3. Additional Suggestions:

A. Act I, Scene ii, Lines 1-100 (Bottom and his rustics: six boys.)

B. Act I, Scene i, Lines 82-118 (Titania's speech about the detrimental effects of their quarreling on human life around them. A real challenge for a girl).

C. Act II, Scene i, Lines 254-272 (Oberon's "I know a bank where the wild thyme blows"; a fine monologue for a boy).

D. Act IV, Scene i, Lines 1-224 (the whole 1st scene). The "turning point" of the entire play occurs in this act, line 183, when Theseus remarks "Egeus, I will overbear your will," and this decision paves the way for the multiple weddings and the wedding night entertainment which will (in Act V), bring the three plots together. But this scene is an excellent scene to do because it, too, includes many of the characters in the three plots: Titania and her fairy retinue; only Bottom among his "rustics"; Oberon and Puck; the three sets of lovers, including Theseus and Hippolyta, and Egeon.

E. Act V, Scene i, Lines 3-23 is the famous speech by Theseus; Lines 366-433 complete the Oberon-plot (and the play as well). Secondary students should do these two excerpts at least; some will want to do the whole act. Structurally, the play reaches its "climax" in the marriage of the three couples; the denouement begins with the nuptial celebration and goes to the end. One of the key "themes" is dramatized as Shakespeare begins the act by having Theseus describe "poetically" the role of the "poet" (L. 14-5): "The poet's eye, in a fine frenzy rolling/Doth glance from heaven to earth, from earth to heaven. . ." Forgiveness and reconciliation, another of Shakespeare's key themes (in AMND and in much of his work), is dramatized in the climax and resolution (denouement) in this final act. Specifically, students need to note the two key images in the first scene of Act V: "concord" and "discord" that convey this theme. Theseus says (L. 64): "How shall we find the concord of this discord?" Perhaps the "final" key theme of the play, i.e., to give people credit for their efforts rather than to criticize them for their shortcomings, is expressed by Theseus as he defends his choice of the Bottom-Quince play over the other options on Philostrate's list of nuptial party entertainments. Theseus explains this (L. 95-8) beginning with the line: "The kinder we, to give them thanks for nothing . . ." Thus, in Act V Shakespeare conveys his final "themes" and integrates the three "plots" in the "nuptial" celebration; i.e., (1) the three pairs of lovers are married; (2) Bottom's rustics perform "Pyramus and Thisby"; and (3) Oberon and his fairy-band "bless" the married couples and Puck has the epilogue or final word: "If we shadows have offended/ Think but this, and all is mended. . ."

"Recapitulation" and "Foreshadowing"

By nearly "perfecting" a shorter excerpt, student actors gain the skills that will transfer into a full-length production. Thus, in addition to the training which the performance of these excerpts entails, the performance of these shorter selections will spark the interest in the students to tackle more. The "performance" of a role brings the student actor to the culmination of a number of exercises in WORD MAGIC. This appropriate "qualitatively different curriculum" provides opportunities for these gifted students to engage in the entire gamut of thinking skills as defined in: (1) Bloom's cognitive model spanning the levels of Knowledge Through Evaluation, and in (2) Guilford's multi-factored intelligence paradigm consisting of Operations, Contents, and Products. (See Appendix A.) At the same time, WORD MAGIC has brought the students through the first four steps in the CREATIVE PROCESS. (See the PERFORMANCE PARADIGM in Appendix A.3.) After the performances, teacher and students will complete the CRITERIA: PERFORMANCE SCOREBOARD.

The "findings" which this EVALUATION yields will illumine the spots in the performances that were strong and those that need revision. This information will give direction for ELABORATION or the final emphasis in the CREATIVE PROCESS. Cultivating the "self" or "autonomous" learner entails this kind of evaluation and integration. The students will be enlightened and the "brush-up" rehearsals will be purposeful. With good "public relations work," the students will receive invitations to visit other schools -- to take their "show on the road." This is to be encouraged since every student's performance will improve with repetition. Shakespeare's works are inexhaustible in their challenges and benefits to both the audiences and the performers. Each acting opportunity will enable the student actor to discover and surmount additional challenges. Any experiences with Shakespeare's language will generate "benefits" and the more extensive these encounters, the greater the "effects" on the student's total curriculum. Many of these influences will "surface" over a period of years; however, a number of readily discernible "benefits" will SPILL-OVER into their other school activities. From the huge "data bank" of the enriching intellectual, artistic, and social experiences comprising WORD MAGIC, these gifted students and their teachers will project and create numerous SPIN-OFF'S. The final section of this curriculum, PART VI, highlights a number of logical SPIN-OFF's and hints at others, knowing that the WORD MAGIC experience will definitely inspire SPILL-OVERS. A "Class A" Model spawns great SERENDIPITY.

PART VI: SERENDIPITY

All "master" teachers harbor the hope that the curriculum they design and present will evoke "serendipity" in the lives of their students. The word "serendipity" will help to describe both the projected "spill-over" or transfer, and the "spin-off's" or creative projects conjectured in this last section of WORD MAGIC. "Serendipity" is an especially appropriate word due to its origins in literature. According to the American Heritage Dictionary, p. 1183, "serendipity" is defined as:

> The faculty of making fortunate and unexpected discoveries by accident. (Coined by Horace Walpole after the characters in the fairy tales The Three Princes of Serendip, who made such discoveries.)

Today, and for 400 years, the world has felt the impact of Shakespeare's poetic drama. His imagination and language have influenced every writer since his time. Professional and amateur theatres in every age study and perform Shakespeare. His characters, dramatic situations, themes, and the language through which he conveys them, have attracted audiences and lifelong theatre-goers in every era. In every generation, teachers make serious efforts to introduce students to his wonderful characters and their thought-provoking dialogue and dramatic situations. Probably the most poignant serendipity the WORD MAGIC students will experience is the discovery of their affinity with many of the characters in the excerpts. An adolescent who is wondering why his or her appearance isn't attracting that "special someone" will complain with Helena: "Love looks not with the eyes but with the mind," (AMND I, i, 240). A young child costumed in a modern-day "Superman" outfit will identify with Puck's supernatural powers depicted in his character and highlighted in: "I'll put a girdle round the earth/In forty minutes," (AMND II, i, 178-9). An intermediate-aged student caught either in a playground fight or in being reprimanded or punished for some misbehavior at home will protest with Dromio of Ephesus: "Am I so round with you as you with me,/ That like a football you do spurn me hither?" (Comedy II, i, 90-3). Or perhaps a secondary student, perplexed about a social issue or even an international squabble, will find his "voice" in the chastened Prospero's words: "The rarer action is/In virtue than in vengeance," (TEM V, i, 32-3). Hopefully, in spite of the vulnerability of these gifted students to the flagrant discrepancies in their world -- the disparities between "what is" and "what should be" -- they will undergo a renewal of their youthful enthusiasm. They will recall that Miranda's father's generation had to experience forgiveness and reconciliation in order to restore their relationships and hope for the future. Students acting the role of "Miranda" or witnessing the scene will identify with Miranda as she expresses her joy with her marriage and the reconciliation of the families (TEM V, i, 212-4):

> How many goodly creatures are there here!
> How beauteous mankind is! O brave new world
> That has such people in't!

These kinds of "affinities" will be exciting "serendipitous" events throughout the students' experiences with Shakespeare's characters.

But gifted students are attracted as other students are to the more "practical courses" often highlighted by computer literacy. A tendency is to too narrowly define the computer courses. Too often the school curriculum directs students toward career choices that won't even be viable when these students graduate. Studying Shakespeare can enhance a student's capacity to think, speak, and write effectively. Rhetoric can help to meet the "High Touch" needs that are accelerating in this "High Tech" period. And, in addition to the technical rhetorical terms and dramatic conventions, Shakespeare's plays -- and all good literature -- contain and enhance an individual's "human capacities" including the intellectual, emotional, psychological, aesthetic, imaginative, and spiritual. Thus, to counteract the tendency to direct even the gifted students toward very narrow curricular choices, WORD MAGIC offers a "liberal arts" thrust that rises to the challenge of numerous "tech" experts. A number of them advise that especially in this "Hi-Tech" age, attention must be given to the "affective" components. Literature is a natural vehicle for addressing the "whole" person and thus meeting the "Hi-Touch" needs (Naisbitt, p. 45):

> As computers begin to take over some of the basics of education, schools will be more and more called upon to take the responsibility for teaching values and motivation, if not religion. . . .
>
> The need for compensatory high touch is everywhere. The more high tech in our society, the more we will want to create high-touch environments, with soft edges balancing the hard edges of technology.

Shakespeare's plays offer the above and much more. "Creating a character" and performing an excerpt will affect the student's total personality. The personal and social effects of being a part of an exciting dramatic production are inestimable. At the heart of the student's academic career is the need to learn to think. Right after that foundational ability, and the vehicle for expressing it, is the student's capacity to speak and write. "Communication skills" are quintessential in an era that provides an unprecedented "communications tool," i.e., the computer. Again citing Naisbitt, the challenge is clear (p. 11):

> In this literacy-intensive society, when we need basic reading and writing skills more than ever before, our education system is turning out an increasingly inferior product.

Too often in a teacher's haste to move a gifted student into "really challenging" projects, the "basics" are overlooked. Actually, whenever a new academic field is approached, the "basics" in it must be attended to first. That is the rationale for the emphasis in WORD MAGIC on rhetorical and metrical analysis (PART III) and on dramatic conventions and creating a character (PART IV). Of course, even in the regular school day, the literacy needs and capabilities of gifted students exceed the "basics" in any discipline but these foundational skills must be addressed first. No curricular content is more "basic" to every subject area than linguistic abilities. A fairly predictable serendipitous effect of time spent with language is the honing of the student's sensitivities to "word power" in oral and written communications.

Always in the mind of the teacher of gifted students is the conviction that these students will become tomorrow's leaders, inventors, and creators. In order for these students to attain these goals, their curricular activities must be multi-dimensional in content and scope rather than narrowly channeled. An age of information demands this approach. The overall serendipitous characteristic of WORD MAGIC is its emphasis on rhetoric, the skill that pervades every other content area. With the decline in the verbal test scores, school systems are again giving attention to the "language arts" program; even businesses are spending time and money training their employees to speak and write effectively. "Communication" skills begin with verbal conceptualization and climax with articulate oral and written language. The raising of students' "language consciousness" will give them a new awareness and capacity in all their subjects. As Piaget has pointed out, cognitive growth entails a child's relating to his/her environment. (See Appedix A.2b.) Speech is a distinguishing feature of the "human" animal and the key vehicle in this relating process. Rhetoric is as important today in the education of leaders, inventors, and creators, as it was in ancient Greece and Rome or in Renaissance Europe. Contemporary curriculum committees will find inspiration and rationale for their emphasizing "language arts" in a quotation from H. I. Marrou's A History of Education in Antiquity, (translated by G. Lamb, 1956, and cited by Vickers, p. 23):

> "Learning to speak properly meant learning to think properly, and even to live properly: in the eyes of the Ancients eloquence had a truly human value transcending any practical applications that might develop as a result of historical circumstances; it was the one means for handing on everything that made man man, the whole cultural heritage that distinguished men from barbarians. This idea underlies all Greek thought, from Diodarus Siculus to Libanius . . . ."

A serendipitous discovery inherent in enjoyable language experiences is the increase in a student's awareness of, and fascination with, the power of effective rhetoric. Like the ancient lawyers and poets and the Elizabethan and renaissance European thinkers and writers, the modern gifted student will discover in WORD MAGIC a new way to look at their many speaking and writing assignments. A curriculum that focuses on "language" will enrich or empower the student's "human" characteristics of thinking and communication. Rhetoric is both a "basic" and a "transcendent" curricular focus. The by-products of the student's experiences with WORD MAGIC will pervade his/her school program. Because of this "generalist" quality, it is particularly timely in this "Hi-Tech" era (Naisbitt, p. 100):

> The long-range perspective may signal the need to return to the ideal of a generalist education. If you specialize too much, you may find your specialty becoming obsolete in the long run. As a generalist, committed to lifelong education, you can change with the time.

Shakespeare is one topic that commands a "lifelong" exploration. The key goal of WORD MAGIC is the serendipity of launching a life-long fascination. The immediate application and transfer derives from the fact that, although his rhetoric is the chief vehicle of his imaginative art, it is also the vehicle that informs and nurtures the key human tool of communication. It falls into the "generalist" camp.

Learning rhetoric via exciting dramatic experiences is "like eating your cake and having it, too" or improving your health by taking sugar-coated pills! The students will gain knowledge that is both "basic" and complex while discovering and interpreting wonderful characters. This knowledge is power and power is a kind of "magic." It stimulates awareness and inquisitiveness. Inquisitiveness is an intrinsic manifestation of motivation; motivation foments action. And this "action" is the sign of the "self" or "autonomous learner," the ultimate goal of every good curriculum. In the foreward to his book, Mindstorms: Children, Computers, and Powerful Ideas, Seymour Papert, the inventor of "Logo," tells about the importance of "models" by sharing his early experience of "falling in love with" gears (p. vi):

> I believe that working with differentials did more for my mathematical development than anything I was taught in elementary school. Gears, serving as models, carried many otherwise abstract ideas into my head.

The benefits or serendipitous effects of working with a "Class-A" model such as Shakespeare's rhetoric are limitless. Like Papert's early experience with gears, the students' early study, interpretation and performing of a superb "language" model, will stimulate both cognitive and affective serendipity. Selecting key "models" is the chief task of the teacher. This is especially so in this computer age when this communication tool breaks regional and national barriers. "Global communication" demands the highest of rhetorical skills in our future leaders, inventors, and creators. The computer provides a vehicle for personal education, but the student must have the ideas to express and the language by which to express them. Great literature provides the perspective of human nature necessary to widen the self-orented school boy or girl.

Serendipity is visible in: (1) the "spill-over's" or the effects of WORD MAGIC on the student's "regular" school activities, and (2) the "spin-off's" or the convergent and divergent projects more closely related to their experiences with this Shakespeare-focused curriculum. ELABORATION characterizes both these thrusts. These activities round out the five steps in the CREATIVE PROCESS (See Appendix A.3).

Spill-Over's: Transfer

Student government for the secondary students, classroom officers, or perhaps an elementary school council are important activities in the "regular" school life of the student. A number of the spill-over or transfer effects of WORD MAGIC can be pointed out in the context of a student's campaign for such an office and in his/her functioning in that office. Thus, a number of the skills learned in WORD MAGIC spill over into another important part of the student's school program. The analysis below is done within a framework that will include: (1) some reference to a number of the thinking abilities stipulated in J. P. Guilford's Structure of the Intellect Model or SOI Model (see Appendix A.3a and A.3b). Also see Piaget and Kohlberg Models (Appendix A.2a and A.2b).

WORD MAGIC → STUDENT GOVERNMENT ANALYSIS

Serendipity: Critical Thinking/Creative Production

WORD MAGIC Skills →	SPILL-OVER Effects ←	SOI "CELLS" and Piaget/Kohlberg Models
Program design: Art work/silk screening	Campaign poster design: "bill-board" announcements (running for office)	Cognition, Evaluation, and Divergent Production of Figural: Units through Implications: CFU, CFC, CFR, CRS, CFT, CFI, and the same with EFU, etc., and DFU, etc.
Rhetorical and Metrial devices/ patterns; Lexical congruence.	Written/spoken slogans Vocabulary/Syntax "Sense"	Cognition, Evaluation, and Divergent Production of Semantic: Units through Implications: CMU-CMI; EMU-EMI: and DMU-DMI.
Application of rhetorical/metrical analysis to excerpt	Speech research and writing	All of the above, plus Convergent Production; i.e., NMU-CMI.
Memorizing excerpts; Selecting appropriate vocal varieties, body positions, and stage movements.	Speech delivery: Memorization and rhetorical effectiveness including appropriate gestures	All of above, plus Memory, i.e., MMU-MMI.
"Final" rehearsals: "Synchronization"; Individual/ensemble finesse, i.e., interaction and reaction; The Narrator's Script (organizing the program)	Leadership/"followership" (in office) Organization abilities: planning, executing, evaluation	All 120 SOI intelligences should be "in gear."
Production details: public relations involving students, teachers, administrators, newspapers, parents; Scoreboard Evaluation/Elaboration.	School outreach: "Social Intelligence" in working with other students, teachers, etc. Growth in oral and written communication. The "Speech-Maker"	Understanding and performing Shakespeare's characters involves all these areas (Cognitive, Piaget, Kohlberg). (See all of Appendix A.)

Other comparisons could be drawn. The key point is that the rhetorical analysis and the role preparation and performance in WORD MAGIC prepare the student to "perform" the various processes involved in the "life of a public official" beginning with the campaign and undergirding an effective job of leadership as well as "followership." An experience in dramatic arts especially in the exercises in WORD MAGIC sharpens the student's abilities with language plus his/her empathy with people; i.e., communication technique and sensitivity to people. Shakespeare, the "master" model, "schools" an individual to be an effective human being.

Spin-Off's: ("Elaboration")

The "creative" projects that WORD MAGIC will inspire also reflect serendipitous effects. All of these possibilities are not predictable; that is the nature of both "serendipity" and of gifted-creative students. Recalling the observation made in the Introduction, that these kinds of students enjoy "difficult and dangerous tasks," it is wise, nevertheless, not to "underestimate" their ingenuity and industry. WORD MAGIC stimulates a variety of both convergent and divergent by-products. Both teachers and students are equally enthusiastic about designing and engineering a variety of both convergent and divergent by-products of these "performance-by-rhetorical analysis experiences." A "probable list" follows, but for each classroom the serendipitous events will differ. The categories that seem quite likely are: (1) Word Games; (2) Original Writing; and (3) Research Projects:

1. Word Games

A. Spoonerisms: The rhetorical term for spoonerisms is "metathesis," defined and illustrated in the ANNOTATED GLOSSARY in PART III. The term "spoonerism" or "an unintentional transposition of sounds in spoken language," (American Heritage Dictionary, p. 1248), was named after "William Spooner (1844-1930), English clergyman, noted for such slips." The word consciousness raised by rhetorical analysis will stimulate the students to "invent" these kinds of transpositions. Several examples follow (Espy, p. 110):

1)	"A well-boiled icicle"	for	"A well-oiled bicycle"
2)	"A blushing crow"	for	"A crushing blow"
3)	"Please sew me to another sheet"	for	"Please show me to another seat"
4)	"Kingering congs"	for	?
5)	"Our dear old dean"	for	?

B. Rhyming Epithets: These are composed of an adjective and a noun that rhyme. Several exmples include.

1)	infested carpet	bug rug
2)	a lengthy tune	long song
3)	overweight feline	fat cat
4)	lagging friend	?
5)	archeological find	?

C. Foreign Counterparts: Identical spelling but different meanings:

1) In French "ail" means "garlic"

2) In Finnish "alas" means "down"

3) In Latin "ago" means "I act"

4) In Dutch "aloud" means ?

5) In French "lit" means ?

The students will enjoy writing a "story" giving the English words their foreign meanings. They can do this in pairs and challenge other pairs to do the translations.

D. Doublets: This is a "game" involving changing "a word to its opposite by substituting one letter at a time without changing the order of the others, each change creating another word," (Espy, p. 99). This game was invented by Lewis Carroll.

Sober to drunk in thirteen steps: sober, saber, saver, paver, paves, palls, pails, pains, paint, print, prink, drink, drunk.

E. Dehortation: This term means to tell someone what NOT to do. It is "negative persuasion." (See PART III.) The Ten Commandments are a famous example. The students can write the Student's Ten Commandments or Ten Commandments for Teachers or for parents!

F. Similes/Metaphors: Comparisons are fun to compose. Recall that similes require the use of either "like" or "as" while metaphors imply/employ the verb "to be."

1) As hard as an icicle
2) As limp as a glove

1) My love is a red, red rose.
2) Her stony heart.

G. Malapropisms: A comic substitution of words (Bottom's habit). Students will enjoy creating characters like Bottom and his rustic band and creating "malapropistic" language for them.

H. "Twidgits" or twin-sounding letters, digits, and symbols. These word puzzles are fun to create. It is a kind of punning (Espy, p. 127).

I'm sorry you've been 6 0 long;
But bear your ills with 42de,
& they won't seem to gr8.
Unknown

2. Original Writing: Selecting rhetorical devices from the list below, the students will create "songs" and special verses for characters modeled after Shakespeare's fantastical or "special" characters.

Rhetorical Devices

alliteration
antithesis
antimetabole
aphaeresis
auxesis
cacozelia
dicaeologia
epanalepsis
epistrophe
epizeuxis
epanorthosis
homiologia
hypallage
hyperbole
isocolon
oxymoron
polyptoton
synathroesmus
stichomythia

A. Experiment with different metrical patterns as listed and defined in PART IV under "Meter." Notice that much of the clown's riddling is in prose; most of Puck's and Ariel's lines are in trochaic tetrameter (when they're not in iambic pentameter).

B. Character-types: Clowns, Monsters, Fairies, Puck-like Spirits, Masque Characters (See rhetorical and metrical suggestions above and the two fairylore sources: Bibliography, Briggs and McGowen).

1) See the clown's riddling and songs in:

TWELFTH NIGHT	AS YOU LIKE IT
I, v, 32-141	I, ii, 42-144
II, iii, 14-191	II, vii, 185-202
II, iii, 39-52	II, vi, 1-64
II, iv, 50-89	III, ii, 11-161
III, i, 1-70	III, iii, 1-102
IV, i, 1-31	III, ii, 87-153
IV, ii, 1-135	IV, iii, 41-65

THE TEMPEST

II, ii, 43-56 (Stephano's song)

2) Monsters, namely "Caliban": Have students create a "monster" like Caliban and in their original writing (below) incorporate him as a key character. Use the following lines from THE TEMPEST as a pattern. Notice that often he has very beautiful poetry--special imagery. Two particular passages are starred (**) below. Caliban's key speeches:

II, ii, 171-176**
II, ii, 184-190
III, ii, 90-106
III, ii, 140-8**

3) Fairy-Spirits (Ariel; Puck/Oberon/Titania)

THE TEMPEST	A MIDSUMMER NIGHT'S DREAM	
I, ii, 459-471	II, i, 18-31	II, i, 43-59
I, ii, 482-90	II, i, 82-112	II, i, 158-77
III, iii, 80-102	II, i, 253-277	II, ii, 9-34
V, i, 91-102	II, ii, 66-83	III, ii, 6-34
	III, ii, 103-122	III, ii, 472-482
	V, i, 366-417	

C. Create a "Masque" complete with special mythological characters (including their names), music and dances. See THE TEMPEST: IV, i, 68-155 and AS YOU LIKE IT, V, iv, 111-209. (See "The Masque" 3. D. below).

D. Love Letters: Students can write "love letters" to hang on trees like Orlando's! Be sure they follow the metrical pattern and employ a number of the same rhetorical devices:

AS YOU LIKE IT: III, ii, 87-153 and IV, iii, 41-65

E. Prologues and Epilogues: Students will use the following prologues and epilogues as models (noting both the rhetorical and metrical patterns). These pieces can stand alone or be incorporated in an original mini-play in which the students have created a dramatic situation complete with at least two characters, a "conflict," and a specific setting and theme. See the following models:

Prologues:	Epilogues
SHREW: Induction	AMND: Puck's lines 418-33
	AYLI: Rosalind's lines 1-21
	TEM: Prospero's lines 1-20

F. One-act Plays: Using the DRAMATIC CONVENTIONS, PART IV, as well as their excerpts for information and models, the students will write original plays. The "secret" is to create a "main" character or protagonist, put this character in a particular "setting," and give this character a "problem" to work out. Create several key "obstacles" that this character must surmount (the "rising action"). Definite "forces" must work against this character and the "solution" of the problem must not be easy. SUSPENSE is the key ingredient. This main character must act at the CLIMAX of the play or bring about his/her "nemesis" or fate. Hopefully, the students will try a "comedy" but a "serious" play or even a "tragedy" would be acceptable. The students may want to attempt "poetic drama" but good rhetorical prose (see Shakespeare's use of "direct prose") would also be worthwhile. The language of this original play should employ some of the many RHETORICAL DEVICES defined and illustrated in PART IV. The students will prepare these original scenes for performance. Key: The writer has a "theme"; gives the main character a problem to solve ("conflict"); and sustains suspense with foreshadowing.

G. Poetic Drama: Write a "scene" (to perform) by borrowing "images" or colorful words from one of the speeches (See Part V) of just open the Folger text to a scene and do a "Key Imagery" search. Also select at least ten favorite rhetorical devices and decide upon a metrical pattern (probably trochaic tetrameter like Puck's "songs," or iambic pentameter with pairs of open couplets like most of Shakespeare's verse). Create two characters and put them in a particular setting. The duologue must convey a great deal of information: setting, theme, conflict, and characterization. (Models: any duologues in the six plays.) Possible character combinations would be: (1) an Oberon-Puck pair; (2) Prospero-Miranda pair; (3) a villain-hero pair (Caliban-Prospero); (4) two quarreling lovers; (5) master-servant pair; (6) a pair with one disguised, etc. Be consistent with the imagery by selecting ("borrowing") words all from one passage. For example:

1) The Tempest (IV, i, 1-182):

cheerful; revels; actors; foretold; spirits; melted; thin air; baseless; fabric; vision; cloud-capped towers; gorgeous palaces; solemn temples; great globe; dissolve; insubstantial pageant faded; rack; stuff; dreams; little life; rounded; sleep; troubled; disturbed; cell; repose; beating; mind.

2) The Tempest (V, 1, 39-64):

elves; hills; brooks; standing lakes; groves; printless foot; fly; ebbing Neptune; moonshine; demipuppets; green sour ringlets; midnight mushrumps; rejoice; solemn; curfew; bedimmed; moontide; sun; muntinous wind; green sea; azured vault; roaring war; dread rattling thunder; plucked up; potent art; rough magic; adjure; break; stall; fathoms; plummet; drown.

3) A Midsummer Night's Dream (II, i, 18-42):

king; revels; tonight; take heed; queen; sight; wrath; stolen; Indian King; changeling; jealous; child; Knight of his train; trace; forests; crowns; flowers; joy; grove; green; fountain; clear; elves; fear; spangled starlight sheen; acorn cups; hid; mistake; shape; quite; shrewd; knavish sprite; villagery; mountain's labor; bootless; breathless; mislead; night-wanderers; laughing; hobgoblin; luck.

4) A Midsummer Night's Dream ("lovers'-talk") (II, ii, 84-158)

content; repent; tedious; minutes; love; dove; reason swayed; worthier maid; growing; young; touching; human; skill; marshal to my will; leads; Love's stories; burn; scorn; mockery; sweet look; disdainful manner; true gentleness; refused; abused; loathing; heresies; deceive; hated; powers; honor; Knight; dream; pity; serpent; heart; cruel; prey; fear.

This original product combines rhetorical and metrical analysis, application of dramatic conventions, and rehearsal and performance effectiveness.

3. Research: Many "topics" will spring up and "demand" attention. The spin-off's from the WORD MAGIC experience are uncountable. The students themselves may very well suggest some of the following and others just as worthy.

A. Shakespeare's Theatre: a three-dimensional "home-made" model made in wood or some other fairly "hard" substance. Library research and visiting a nearby theatre (if there is one) will yield the information. Neatly written labels can signify the "parts" of this structure or an accompanying scale drawing can show these. The key point is to describe how the many acting areas were used; i.e., what scenes were played in the inner stage? the second level or "balcony?" the trap door? the thrust stage or platform or "pit" area?, etc. Accurate craftsmanship requires thorough research. Emphasis is finally on the "presentation" and "explanation" of this theatre.

B. The Music in Shakespeare's Comedies and/or Elizabethan Music in general. This subject will include investigation into both the vocal and the instrumental music. (See Edward Dent in Bibliography.)

1) Vocal: What characters perform Shakespeare's songs?

2) Find out about the influence of the Dutch and Italian music on the English "madrigal."

3) What is the purpose of these songs?

4) What is rhetorical and metrical structure of these songs?

5) Instrumental: What instruments are named in these plays?

6) How did those instruments differ from instruments today?

7) Was vocal or instrumental music more prominent in Elizabethan England? Why?

8) How are Shakespeare's "musical comedies" forerunners of modern musicals?

9) What were the sources of Shakespeare's songs (the words and music used by his clowns)? Did he originate them? Did he "borrow" them?

C. The Boys Choirs: Which Boys' Choir Schools furnished the "actresses" for Shakespeare's plays? Look up such famous choir schools as: The Children of St. Paul's Cathedral; of Windsor Cathedral; of Westminster Cathedral. What kind of training did they have? Are there any lines in any of these six comedies that indicate that the "actresses" were boys? Why were women not on the stage in Elizabethan England? When did they begin taking the female roles? Why?

D. The Masque: Combine some major library research with the original composition of a "masque" mentioned above. Listen to recordings of these parts of THE TEMPEST and AS YOU LIKE IT in order to hear the music. Try to see some films in order to see the dance steps. Research Elizabethan dances. Discover how Queen Elizabeth I felt about music and dancing. How did her feelings affect Shakespeare's including these in his plays?

E. Rival Poetic Dramatists: Students will want to learn about Shakespeare's "models" and "rivals" such as Ben Jonson and Christopher Marlowe. They will look up whatever material is available about one or both of these writers. A really ambitious project would entail their reading a play by one of these other Elizabethan dramatists (or seeing one) and perhaps even performing a role from one of these plays. A research paper could compare/contrast one of these works with the Shakespearean excerpt they performed.

Conclusion

Undoubtedly, many other SPIN-OFF's will evolve from the WORD MAGIC experiences. A "Class-A" model will inform and enlighten. Bringing students into contact with the "TOP WORLD-CLASS POETIC DRAMATIST MODEL" whose work is the core of this curriculum, means inspiring SPILL-OVER and SPIN-OFF effects -- real SERENDIPITY -- throughout an individual's lifetime. The quintessential OBJECTIVE of WORD MAGIC is to provide material and experiences that will motivate teachers and students to "fall in love" with Shakespeare. That is when real education takes place. His characters, their actions, and their language will affect teachers and students intellectually, emotionally, imaginatively, psychologically, artistically, and spiritually. As Papert says, in "real" learning, the cognitive and the affective are inseparable. No one can predict the careers of the future, but everyone can be confident that humans will constantly need to become more "humane" in their treatment of one another. Shakespeare's language is precise, artistic, imaginative, and the discipline of learning his rhetorical "wonders," his "word magic," is applicable across the student's academic program. The balanced view of human existence that Shakespeare dramatizes provides a perspective that our brightest students need. These students need empathy with others; i.e., the rustics, the "clowns," the brilliant people, the lowly ones, strong, the poor, the wealthy, the kindly, the selfish, the ordinary folk -- from the "groundlings" to the "kings" -- in their surroundings and even within their own personalities. As future leaders, inventors, and creators, these students need communication "arts" that express worthy thoughts and feelings. WORD MAGIC will affect their "inner landscapes" which must be both intellectually and morally superior. Giftedness carries with it personal and social obligations and rewards.

APPENDIX A.1

Major Categories in the Cognitive Domain of the Taxonomy of Educational Objectives (Bloom, 1956)

Descriptions of the Major Categories in the Cognitive Domain

1. KNOWLEDGE. Knowledge is defined as the remembering of previously learned material. This may involve the recall of a wide range of material, from specific facts to complete theories, but all that is required is the bringing to mind of the appropriate information. Knowledge represents the lowest level of learning outcomes in the cognitive domain.
2. COMPREHENSION. Comprehension is defined as the ability to grasp the meaning of material. This may be shown by translating material from one form to another (words to numbers), by interpreting material (explaining or summarizing), and by estimating future trends (predicting consequences or effects). These learning outcomes go one step beyond the simple remembering of material, and represent the lowest level of understanding.
3. APPLICATION. Application refers to the ability to use learned material in new and concrete situations. This may include the application of such things as rules, methods, concepts, principles, laws, and theories. Learning outcomes in this area require a higher level of understanding than those under Comprehension.
4. ANALYSIS. Analysis refers to the ability to break down material into its component parts so that its organizational structure may be understood. This may include the identification of the parts, analysis of the relationships between parts, and recognition of the organizational principles involved. Learning outcomes here represent a higher intellectual level than comprehension and application because they require an understanding of both the content and the structural form of the material.
5. SYNTHESIS. Synthesis refers to the ability to put parts together to form a new whole. This may involve the production of a unique communication (theme or speech), a plan of operations (research proposal), or set of abstract relations (scheme for classifying information). Learning outcomes in this area stress creative behaviors with major emphasis on the formulation of new patterns or structures.
6. EVALUATION. Evaluation is concerned with the ability to judge the value of material (statement, novel, poem, research report) for a given purpose. The judgements are to be based on definite criteria. These may be internal (organization) or external criteria (relevant to the purpose) and the student may determine the criteria or be given them. Learning outcomes in this area are highest in the cognitive hierarchy because they contain elements of all of the other categories, plus conscious value judgements based on clearly defined criteria.

APPENDIX A.2a

Definition of Kohlberg's Moral Stages

(Scharf, Peter, William McCoy, and Diane Ross. Growing Up Moral: Dilemmas for the Intermediate Grades. Minn.: Winston Press, Inc., 1979, pp. 172-175

I. Preconventional level

At this level, the child is responsive to cultural rules and labels of good and bad, right or wrong, but interprets these labels either in terms of the physical or the hedonistic consequences of action (punishment, reward, exchange of favors) or in terms of the physical power of those who enunciate the rules and labels. The level is divided into the following two stages:

Stage 1: The punishment-and-obedience orientation. The physical consequences of action determine its goodness or badness, regardless of the human meaning or value of these consequences. Avoidance of punishment and unquestioning deference to power are valued in their own right, not in terms of respect for an underlying moral order supported by punishment and authority (the latter being Stage 4).

Stage 2: The instrumental-relativist orientation. Right action consists of that which instrumentally satisfies one's own needs and occasionally the needs of others. Human relations are viewed in terms like those of the marketplace. Elements of fairness, of reciprocity, and of equal sharing are present, but they are always interpreted in a physical, pragmatic way. Reciprocity is a matter of "you scratch my back and I'll scratch yours," not of loyalty, gratitude, or justice.

II. Conventional level

At this level, maintaining the expectations of the individual's family, group, or nation is perceived as valuable in its own right, regardless of immediate and obvious consequences. The attitude is not only one of conformity to personal expectations and social order, but of loyalty to it, of actively maintaining, supporting, and justifying the order, and of identifying with the persons or group involved in it. At this level, there are the following two stages:

Stage 3: The interpersonal concordance or "good boy--nice girl" orientation. Good behavior is that which pleases or helps others and is approved by them. There is much conformity to stereotypical images of what is majority or "natural" behavior. Behavior is frequently judged by intention--"he means well" becomes important for the first time. One earns approval by being "nice."

Stage 4: The "law and order" orientation. There is orientation toward authority, fixed rules, and the maintenance of the social order. Right behavior consists of doing one's duty, showing respect for authority, and maintaining the given social order for its own sake.

Appendix A.2a (continued)

III. Postconventional, autonomous, or principled level

At this level, there is a clear effort to define moral values and principles that have validity and application apart from the authority of the groups or persons holding these principles and apart from the individual's own identification with these groups. This level also has two stages:

> Stage 5: The social-contract, legalistic orientation, generally with utilitarian overtones. Right action tends to be defined in terms of general individual rights and standards which have been critically examined and agreed upon by the whole society. There is a clear awareness of the relativism of personal values and opinions and a corresponding emphasis upon procedural rules for reaching consensus. Aside from what is constitutionally and democratically agreed upon, the right is a matter of personal "values" and "opinion." The result is an emphasis upon the "legal point of view," but with an emphasis upon the possibility of changing law in terms of rational considerations of social utility (rather than freezing it in terms of Stage 4 "law and order"). Outside the legal realm, free agreement and contract is the binding element of obligation. This is the "official" morality of the American government and Constitution.
>
> Stage 6: The universal ethical-principle orientation. Right is defined by the decision of conscience in accord with self-chosen ethnical principles appealing to logical comprehensiveness, universality, and consistency. These principles are abstract and ethical (the Golden Rule, the categorical imperative); they are not concrete moral rules like the Ten Commandments. At heart, these are universal principles of justice, of the reciprocity and equality of human rights, and of respect for the dignity of human beings as individual persons.

APPENDIX A.2b

Piaget's Eras and Stages of Logical and Cognitive Development

(Scharf, Peter, William McCoy, and Diane Ross. Growing Up Moral: Dilemmas for the Intermediate Grades. Minn.: Winston Press, Inc., 1979, pp. 174-175)

Era I (Age 0-2) Sensorimotor Intelligence

Stage 1 -- Reflex action.
Stage 2 -- Coordination of reflexes and sensorimotor repetition (primary circular reaction).
Stage 3 -- Activities to make interesting events in the environment reappear (secondary circular reaction).
Stage 4 -- Means/ends behavior and search for absent objects.
Stage 5 -- Experimental search for new means (tertiary circular reaction).
Stage 6 -- Use of imagery in insightful invention of new means and in recall of absent objects and events.

Era II (Age 2-5) Symbolic, Intuitive, or Prelogical Thought

Inferences carried on through images and symbols that do not maintain logical relations or invariances with one another. "Magical thinking" is the sense of (a) confusion of apparent or imagined events with real events and objects and (b) confusion of perceptual appearances of qualitative and quantitative change with actual change.

Era III (Age 6-10) Concrete Operational Thought

Inferences carried on through system of classes, relations, and quantities maintaining logically invariant properties and referring to concrete objects. Such logical processes are included as (a) lower-order classes in higher-order classes; (b) transitive seriation (recognition that if a>b and b>c, then a>c); (c) logical addition and multiplication of classes and quantities; (d) conservation of number, class membership, length, and mass under apparent change.

Substage 1: Formation of stable categorical classes.
Substage 2: Formation of quantitative and numerical relations of invariance.

Era IV (Age 11-adulthood) Formal-Operational Thought

Inferences through logical operations upon propositions or "operations upon operations." Reasoning about reasoning. Construction of systems of all possible relations or implications. Hypothetical-deductive isolation of variables and testing of hypotheses.

Substage 1: Formation of the inverse of the reciprocal. Capacity to form negative classes (e.g., the class of all

Appendix A.2b (continued)

not-crows) and to see relations as simultaneously reciprocal (e.g., to understand that liquid in a U-shaped tube holds an equal level because of counterbalanced pressures).

Substage 2: Capacity to order triads of propositions or relations (e.g., to understand that if Bob is taller than Joe and Joe is shorter than Dick, then Joe is the shortest of the three).

Substage 3: True formal thought. Construction of all possible combinations of relations, systematic isolation of variables, and deductive hypothesis-testing.

Relations* Between Piaget Logical Stages and Kohlberg Moral Stages

Logical Stage	Moral Stage	
Symbolic, intuitive thought	Stage 0:	The good is what I want and like.
Concrete operations, Substage 1 Categorical classification	Stage 1:	Punishment-obedience orientation.
Concrete operations, Substage 2 Reversible concrete thought	Stage 2:	Instrumental hedonism and concrete reciprocity.
Formal operations, Substage 1 Relations involving the inverse of the reciprocal.	Stage 3:	Orientation to interpersonal relations of mutuality.
Formal operations, Substage 2	Stage 4:	Maintenance of social order, fixed rules, and authority.
Formal operations, Substage 3	Stage 5:	Social Contract, utilitarian law-making perspective.
	Stage 6:	Universal ethical principle orientation.

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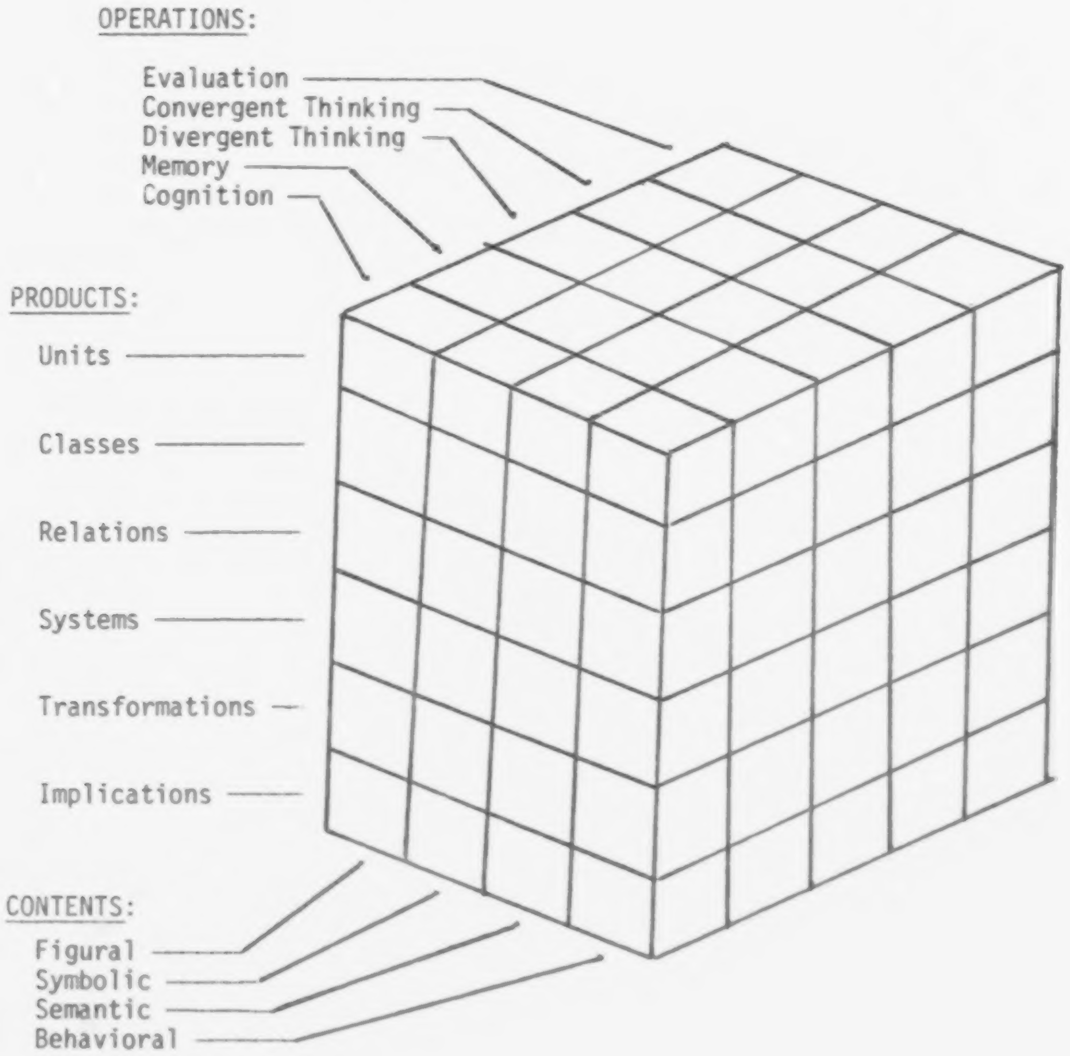
* Attainment of the logical stages is necessary but not sufficient for attainment of the moral stage.

APPENDIX A.3a

STRUCTURE OF INTELLECT MODEL

(Meeker, Mary. A Beginner's Reader About J. P. Guilford's Structure of Intellect. El Segundo, CA: SOI Institute, 1974, p. 4)


OPERATIONS:
Evaluation
Convergent Thinking
Divergent Thinking
Memory
Cognition
PRODUCTS:
Units
Classes
Relations
Systems
Transformations
Implications
CONTENTS:
Figural
Symbolic
Semantic
Behavioral

APPENDIX A.3b

UNDERSTANDING SOI DEFINITIONS

(Meeker, Mary. A Beginner's Reader About J. P. Guilford's Structure of Intellect. El Segundo, CA: SOI Institute, 1974, p. 4)

COGNITION: Comprehension

CFU	Ability to identify objects visually and auditorially
CFC	Ability to classify perceived objects
CFR	Ability to discover relations in perceptual material
CFS	Ability to perceive spatial patterns and maintain orientation (for math)
CFT	Ability to understand transformed objects visually (for math)
CFI	Ability to explore visually ways to select most effective action
CSU	Ability to recognize graphic symbols, codes, numbers, notes
CSC	Ability to identify attributes of patterns
CSR	Ability to discover abstract relations in symbolic patterns
CSS	Ability to understand systems involving symbols (arithmetic facts)
CST	Ability to recognize that a specific transformation of symbolic information has occurred
CSI	Ability to foresee or be sensitive to consequences in a symbolic problem
CMU	Ability to use vocabulary
CMC	Ability to comprehend concepts and classes of ideas and words
CMR	Ability to discover relations between concepts
CMS	Ability to comprehend systems of words and ideas (reading, instructions)
CMT	Ability to see several meanings in words or ideas
CMI	Ability to anticipate needs or consequences

MEMORY

MFU	Ability to recall visual and auditory stimuli
MFC	Ability to remember previously presented classes of figural material: visual, auditory or kinesthetic
MFR	Ability to memorize relations between items of figural information presented
MFS	Ability to recall arrangements of objects previously presented
MFT	Ability to remember transformations of figural material previously changed
MFI	Ability to remember circumstantial connections between or among items of figural information
MSU	Ability to recall for immediate production a group of numerals or letters
MSC	Ability to remember symbolic class properties
MSR	Ability to remember definitive connections between units of symbolic information
MSS	Ability to remember systems of numerals, letters in exact order (spelling)

APPENDIX A.3b (continued)

MEMORY (cont'd)

MST	Ability to remember changes in symbolic information
MSI	Ability to remember symbols and their implications
MMU	Ability to reproduce previously presented ideas or words
MMC	Ability to remember verbal or ideational class properties
MMR	Ability to remember meaningful connections between items of verbal information
MMS	Ability to remember a system of ideas presented visually or auditorially
MMT	Ability to remember changes in meanings or redefinitions
MMI	Ability to remember arbitrary connections between pairs of meaningful ideas

EVALUATION: Judgement, planning, reasoning and critical decision making

EFU	Ability to identify similarities and differences of shapes
EFC	Ability to develop the ability to judge whether figures are properly classified
EFR	Ability to evaluate spatial relationships
EFS	Ability to evaluate total systems of spatial information
EFT	Ability to judge or analyze how figures or objects will appear after changes
EFI	Ability to predict and evaluate defects and deficiencies in spatial information
ESU	Ability to make rapid decisions identifying letter or number sets
ESC	Ability to judge the applicability of class properties of symbolic information
ESR	Ability to determine the consistency of symbolic relations
ESS	Ability to estimate the appropriateness of aspects of a symbolic system
EST	Ability to judge adequacy of substitutive symbols
ESI	Ability to judge consistency of inferences from symbolic information
EMU	Ability to select appropriate variations in word meanings
EMC	Ability to judge applicability of class properties of semantic information
EMR	Ability to make choices among semantic relationships
EMS	Ability to appraise aspects of systems of words
EMT	Ability to apply changes in judgement about ideas
EMI	Ability to judge the adequacy of a meaningful deduction (deductive reasoning)

CONVERGENT PRODUCTION: Solving problems where answers are known

NFU	Ability to reproduce exact information in spatial forms (writing, copying)
NFC	Ability to sort or classify as pre-specified
NFR	Ability to reproduce figural relationships
NFS	Ability to reproduce a known system or design
NFT	Ability to change figural information into new forms

APPENDIX A.3b (continued)

CONVERGENT PRODUCTION (cont'd)

NFI	Ability to solve simple equations in terms of familiar forms from inferred data
NSU	Ability to reproduce patterns of single, simple symbols (coding)
NSC	Ability to classify items of symbolic information in presoecified ways (filing)
NSR	Ability to find nonverbal responses in relationships between numerals or letters
NSS	Ability to solve correctly a problem using symbolic systems
NST	Ability to reproduce new symbolic items of information by revising given items
NSI	Ability to substitute or derive symbols as expected (logic and algebra)
NMU	Ability to correctly name semantic concepts and ideas
NMC	Ability to classify correctly words or ideas
NMR	Ability to correlate verbal representations (analogies)
NMS	Ability to arrange ideas into a meaningful sequence (essay writing)
NMT	Ability to shift functions of ideas for use in new ways
NMI	Ability to infer correctly from given known information

DIVERGENT PRODUCTION: Solving problems creatively

DFU	Ability to produce many and unique varieties of figures within structure (art)
DFC	Ability to reclassify perceived objects in unique ways
DFR	Ability to generate new and constructive relations between figural items
DFS	Ability to produce composites of figural information in new systems
DFT	Ability to devise figural information
DFI	Ability to elaborate on figural information in unexpected forms
DSU	Ability to produce many symbolic units which conform to simple specifications
DSC	Ability to group items of symbolic information in different ways
DSR	Ability to generate a variety of relations between numers or letters
DSS	Ability to produce symbolic systems in unique ways
DST	Ability to transform symbolic material
DSI	Ability to produce varied implications from given symbolic information
DMU	Ability to create many ideas spontaneously (brain-storming)
DMC	Ability to produce new ideas appropriate in meaning to given categories
DMR	Ability to produce unique ideas from associated words (poetry)
DMS	Ability to originate unique verbal ideas (creative writing)
DMT	Ability to produce remotely associated, clever, or uncommon verbal responses (puns)
DMI	Ability to specify details that develop a scheme of variation of an idea (joke, humor)

APPENDIX A.3b (continued)

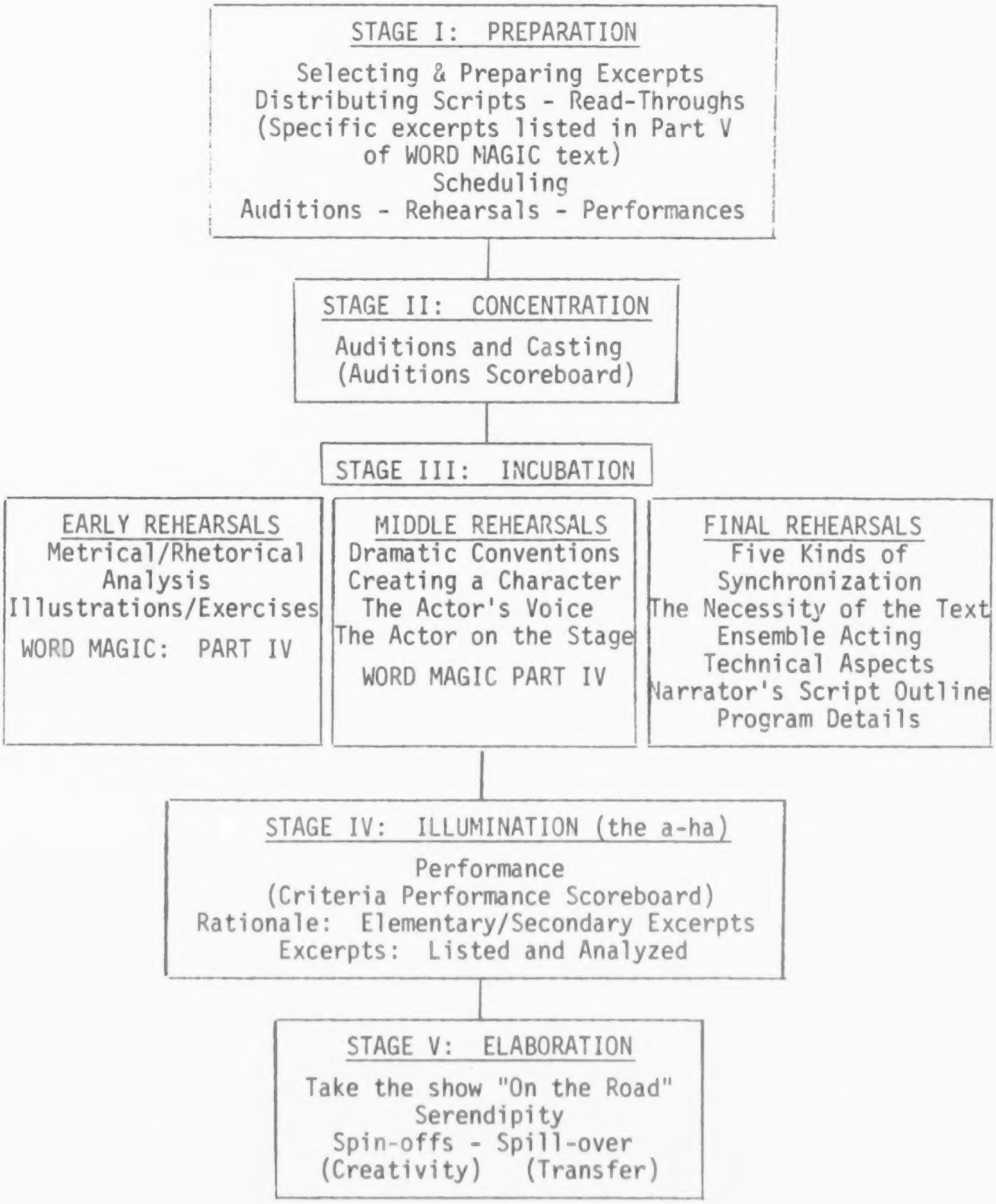
	OPERATIONS		CONTENTS		PRODUCTS
C	Cognition	F	Figural	U	Units
M	Memory	S	Symbolic	C	Classes
E	Evaluation	M	seMantic	R	Relations
N	coNvergent Production	B	Behavioral	S	Systems
D	Divergent Production			T	Transformations
				I	Implications

APPENDIX A.4

PERFORMANCE PARADIGM

A Creative Process in Five Stages

Cognitive Processes: Knowledge -- Evaluation (Bloom)
Units -- Implications (Guilford)


STAGE I: PREPARATION
Selecting & Preparing Excerpts
Distributing Scripts - Read-Throughs
(Specific excerpts listed in Part V of WORD MAGIC text)
Scheduling
Auditions - Rehearsals - Performances
STAGE II: CONCENTRATION
Auditions and Casting
(Auditions Scoreboard)
STAGE III: INCUBATION
EARLY REHEARSALS
Metrical/Rhetorical Analysis
Illustrations/Exercises
WORD MAGIC: PART IV
MIDDLE REHEARSALS
Dramatic Conventions
Creating a Character
The Actor's Voice
The Actor on the Stage
WORD MAGIC PART IV
FINAL REHEARSALS
Five Kinds of Synchronization
The Necessity of the Text
Ensemble Acting
Technical Aspects
Narrator's Script Outline
Program Details
STAGE IV: ILLUMINATION (the a-ha)
Performance
(Criteria Performance Scoreboard)
Rationale: Elementary/Secondary Excerpts
Excerpts: Listed and Analyzed
STAGE V: ELABORATION
Take the show "On the Road"
Serendipity
Spin-offs - Spill-over
(Creativity) (Transfer)

APPENDIX B

Part I: A list of Shakespeare's Thirty-seven Plays in the Probable Order in Which He Wrote Them (The Complete Works of William Shakespeare. London, New York, Sydney, Toronto: The Hamlyn Publishing Group Limited, 1958).

I Henry VI (1589-1590 later revised)
2 and 3 Henry VI (1590-91)
Richard III (1592-93)
The Comedy of Errors (1592-93)
Titus Andronicus (1593-94)
The Taming of the Shrew (1593-94)
Two Gentlemen of Verona (1594-95)
Love's Labour's Lost (1594-95)
Romeo and Juliet (1595-96)
Richard II (1595-96)
A Midsummer Night's Dream (1596)
King John (1596-97)
The Merchant of Venice (1596-97)
1 and 2 Henry IV (1597-98)
Much Ado About Nothing (1598-99)
Henry V (1598-99)
Julius Caesar (1599-1600)
As You Like It (1596-1600)
Twelfth Night (1599-1600)
Hamlet (1599-1600)
Merry Wives of Windsor (1597-1601?)
Troilus and Cressida (1597-1602?)
All's Well that Ends Well (1602-4)
Measure for Measure (1604-5)
Othello (1604-5)
King Lear (1605-6)
Macbeth (1605-6)
Antony and Cleopatra (1606-7)
Coriolanus (1607-8)
Timon of Athens (1607-8)
Pericles (1608-9)
Cymbeline (1609-10)
The Winter's Tale (1610-11)
The Tempest (1611, revised 1612-13)
Henry VIII (1612-13)

Part II: A List of Characters (Dramatis Personae) in Each of Six of Shakespeare's Comedies (Folger Library, 1946-1968).

The Comedy of Errors

Solinus, Duke of Ephesus
Egeon, a merchant of Syracuse
Antipholus of Ephesus) twin brothers and sons to
Antipholus of Syracuse) Egeon and Emilia
Dromio of Ephesus) twin brothers and attendants
Dromio of Syracuse) on the two Antipholuses

Balthazar, a merchant
Angelo, a goldsmith
First Merchant, friend to Antipholus of Syracuse
Second Merchant, to whom Angelo is debtor
Pinch, a schoolmaster
Emilia, an abbess of Ephesus, wife to Egeon
Adriana, wife to Antipholus of Ephesus
Luciana, her sister
Luce, servant to Adriana
A Courtesan
Jailer, Officers, and other Attendants

The Taming of the Shrew

A Lord)
Christopher Sly, a Beggar) persons
Hostess, Page, Players, Huntsmen,) in the
and Servants) Induction
Baptista Minola, a gentleman of Padua
Vincentio, a merchant of Pisa
Lucentio, son to Vincentio, in love with Bianca
Petruchio, a gentleman of Verona, suitor to Katherina
Gremio)
Hortensio) suitors to Bianca
Tranio)
Biondello) servants to Lucentio
Grumio)
Curtis) servants to Petruchio
A Pedant
Katherina, the shrew)
Bianca) daughters to Baptista
Widow
Tailor, Haberdasher, and Servants attending on Baptista and Petruchio

A Midsummer Night's Dream

Theseus, Duke of Athens
Egeus, father to Hermia
Lysander)
Demetrius) in love with Hermia
Philostrate, Master of the Revels to Theseus
Peter Quince, a carpenter
Nick Bottom, a weaver
Francis Flute, a bellows-mender
Tom Snout, a tinker
Snug, a joiner
Robin Starveling, a tailor
Hippolyta, Queen of the Amazons, betrothed to Theseus
Hermia, daughter to Egeus, in love with Lysander
Helena, in love with Demetrius
Oberon, King of the Fairies
Titania, Queen of the Fairies

AMND characters (cont'd)

Puck, or *Robin Goodfellow*
Peaseblossom)
Cobweb) fairies
Moth)
Mustardseed)
Other fairies attending *Oberon* and *Titania*; attendants
on *Theseus* and *Hippolyta*

As You Like It

Duke Senior, exiled
Duke Frederick, his brother and usurper of his dukedom
Amiens) lords attending on *Duke Senior*
Jaques)
Le Beau, a courtier attending on *Duke Frederick*
Charles, wrestler to *Duke Frederick*
Oliver)
Jaques de Boys) sons of *Sir Rowland de Boys*
Orlando)
Adam) servants to *Oliver*
Dennis)
Touchstone, a clown
Sir Oliver Martext, a vicar
Corin) shepherds
Silvius)
William, a countryman, in love with *Audrey*
Hymen, god of marriage
Rosalind, daughter to *Duke Senior*
Celia, daughter to *Duke Frederick*
Phebe, a shepherdess
Audrey, a country wench
Lords, Pages, Attendants, etc.

Twelfth Night

Orsino, Duke of Illyria
Sebastian, brother to *Viola*
Antonio, a sea captain, friend to *Sebastian*
A Sea Captain, friend to *Viola*
Valentine) gentlemen attending the Duke
Curio)
Sir Toby Belch, uncle to *Olivia*
Sir Andrew Aguecheek
Malvolio, steward to *Olivia*
Fabian) servants to *Olivia*
Feste, a Clown)
Olivia, a countess
Viola, sister to *Sebastian*
Maria, attendant to *Olivia*
Lords, a Priest, Sailors, Officers, Musicians, and Attendants

The Tempest

Alonso, King of Naples
Sebastian, his brother
Prospero, the right Duke of Milan
Antonio, his brother, the usurping Duke of Milan
Ferdinand, son to the King of Naples
Gonzalo, an honest old counselor
Adrian and Francisco, lords
Caliban, a savage and deformed slave
Trinculo, a jester
Stephano, a drunken butler
Master of a ship
Boatswain
Mariners
Miranda, daughter to Prospero
Ariel, an airy spirit
Iris)
Ceres)
Juno) (spirits)
Nymphs)
Reapers)
(Other Spirits serving Prospero)

APPENDIX C

Shakespeare: The World's Greatest Language-Maker

Scholars all agree that Shakespeare is the world's greatest poetic dramatist. In addition to his early narrative poems and over 100 sonnets, Shakespeare's thirty-seven plays represent the highest kind of achievement in language. The origins of the Bard of Stratford are less well known than his "mind" since a number of conclusions about his genius can be drawn from familiarity with his works. However, we do know that he was baptized on April 26, 1564 and he died on April 23, 1616. He is buried under the chancel in Trinity Church in Stratford, the church which as a child he had attended with his parents. It is safe to assume that young William went to the local school called the King's Free School or the Grammar School of Stratford until he was about twelve years of age. There he studied the key subjects offered at all Renaissance English schools: rhetoric -- and he would have known over 100 "figures" -- Latin, and some Greek. At school he translated Ovid's Metamorphoses from Latin and he read Spenser's The Faerie Queene and Chaucer's Canterbury Tales (Wright, AMND, p. xi). Two other key sources for his plays were: Sir Thomas North's translation of Plutarch's Lives of the Nobel Grecians and Romans published in 1579 and Holinshed's Chronicles published in 1587 (Pearson, p. 21). At church he became familiar with the Bible; all his writings evidence this. Undoubtedly, these did not comprise all his "studies;" he was an avoracious reader and a "self-learner" since, due to his father's financial difficulties, William could not attend the university.

Much to the bafflement of a number of critics, even without the benefit of a Cambridge or Oxford University education, Shakespeare's works tower over his more formally educated contemporaries such as Ben Johnson or Christopher Marlowe. Like them, Shakespeare had a high intelligence, but he had extraordinary sensitivities to words and keen powers of observation. Undoubtedly, "Bottom" and his band of tradesmen came right out of Shakespeare's thriving town of Stratford-upon-Avon. The "Forest of Arden" and the shepherds in AS YOU LIKE IT derive from Shakespeare's own Warwickshire countryside. Shakespeare had the "artist's" mind which was eclectic by nature, borrowing plot ideas from various sources. Probably his "Titania" stems from Spenser's Faerie Queen; "Pyramus and Thisby" from Ovid's Metamorphosis; and "Theseus and Hippolyta" from Chaucer's Knight's Tale. THE COMEDY OF ERRORS which is often called an "apprentice work," (Wright COMEDY, p. viii), follows somewhat closely the plot of an earlier farce, Menaechini by the Roman writer, Plautus, and undoubtedly one of young Shakespeare's "required reading assignments" at his grammar school. However, Shakespeare's COMEDY is far superior to its source. Shakespeare added a "twin" Dromio and the Lady Abbess with her "sermon" on the error of jealousy. Because of those character innovations and his more serious treatment of the well-used "jealous wife" plot, Shakespeare's farce is superior to farces employing the usual mistaken identity themes, slapstick buffoonery, and wordplay. Similarly, Shakespeare's second farce, THE TAMING OF THE SHREW, was superior to a number of plays on the theme of the "battle of the sexes" in that it omits much of the "horse-play" included in the others and presents a Petruchio who does what he does out of "love" and, in the end, wins a wife who truly loves him. Other examples of Shakespeare's transforming and improving earlier plots could be cited. The major difference, however, in his work and others, derives from his "word magic," his inordinate capacity with language. Thus, Shakespeare's rare sensitivities to human nature, his sharp observational powers, his keen imagination, and his language-making enabled him to excel his contemporary rivals and any other playwrights in literary fame.

Ultimately, therefore, it is Shakespeare's unique capacities with rhetoric or language that enabled him to give shape and form to his ideas. Ultimately his unique achievement in poetic drama is explained by his ear for language. He, more than any of his contemporaries, transformed the English language by his invention of new words, his creation of new images and metaphors, and by his absorbing, distilling, and uniquely integrating into his diction, the various rhetorical devices at his disposal. Consequently, scholars often refer to Shakespeare as a "language-maker." The inescapable fact is that he had the awareness and the ability to grasp the opportunities that his times offered. He, himself, put it this way in his play, Julius Caesar (Act IV, Scene iii, Lines 246-250):

> There is a tide in the affairs of men
> Which, taken at the flood, leads on to fortune;
> Omitted, all the voyage of their life
> Is bound in shallows and in miseries.

According to historians, in 1587, at the age of twenty-three, this genius arrived in London. England was literally "riding the crest" when, just one year later, in 1588, it defeated the invincible Spanish Armada, and began its ascent to become, for two centuries, the most powerful nation in the world. The great Queen Elizabeth I, throughout her long reign, in addition to demonstrating enormous political acumen, also persistently reflected her love and support for the theatre. Shakespeare was again fortunate to have a patron in King James I, Queen Elizabeth's successor. How lucky for Shakespeare to live and write during this time.

The late 1500s and early 1600s were great years for a language-maker because the English language was changing rapidly. It is clear now that among a highly capable group of competitors, including Ben Johnson and Christopher Marlowe, it was Shakespeare who introduced the most significant linguistic innovations. The times were favorable for Shakespeare's unique gifts. In a book entitled What Shakespeare Read and Thought, A. L. Rowse suggests that Shakespeare's vocabulary was enormous, that he loved "grand words (p. 113), and that his range of imagination demanded the "sheer verbal virtuosity" that allowed him to "express everything" (p. 110). As a poetic dramatist, he bequeathed to the world the greatest of dramas and, simultaneously, helped to expand and refine the restrictive English language in use in that mid-Tudor period. Another Shakespearean scholar, G. D. Willcock, in a chapter entitled "Shakespeare and Elizabethan Language," sheds light on Shakespeare's preeminence (Granville-Barker and G. B. Harrison, p. 126):

> While his plays remain the common study of English people, he will, it can be hoped, continue to exercise a centripetal, unifying influence on language. As a "tradition" he will prevent our speech from suffering a repetition of the mid-Tudor rootlessness. He keeps a certain amount of vivid Elizabethan word and phrase in popular circulation today. In his mature plays he kept together king and clown. At the least, he may be expected to exert a certain pull against the narrower interpretations of "realism"; in language, as in action and character, the reputation of Shakespeare, especially when compared with that of Ben Jonson, has shown that what counts after a hundred years or so is life and power, not a day-to-day verisimilitude.

Thus, after proving himself as a poet and sonneteer, and a few years after a possible 1591 production of The Comedy of Errors, Shakespeare began to turn his full attention to being a playwright. He wrote plays that attracted the best available actors. Among them were Richard Burbage, who played roles such as Hamlet and Macbeth, and William Kempe, the great comedian for whom Shakespeare undoubtedly created his many wonderful "fools" or clowns. His productions were very popular; his plays were much in demand. Known first as "Lord Chamberlain's Men," his company became the "King's Men" when King James succeeded Queen Elizabeth. The two principal theatres where his company performed were the "Globe Theatre," built in 1599 and the grandest theatre among seven or so at that time, and the"Blackfriars", which they acquired in 1608. The latter facility was an indoor theatre where his company could perform during any kind of weather using artificial chandeliers of candles.

In London, where his company, Lord Chamberlain's Men, often performed before the Queen, Shakespeare knew the aristocracy. For the court characters in his plays, such as Alonso, King of Naples, and Prospero, the displaced Duke of Milan, Shakespeare had only to observe the manners of the Earl of Southampton, Lord Essex, or any of the other aristocrats and their ladies who attended the performances his Company did in the great manors. Shakespeare's England provided a time and a society that were ripe or auspicious for the development of what we now call the "Elizabethan Theatre." Shakespeare's audiences included people from every segment of his society -- from the great Queen herself all the way down to the groundlings. The "groundlings" were the poorer folk who acquired this name because they, unlike the upper classes who sat in the covered galleries, stood on the ground just in front of the thrust stage. They could see and hear everything and their close presence truly challenged the actors. Students will realize that Shakespeare's plays had to please a highly diversified audience. When the horrendous plagues swept through the city, the players took to the road.

When in London, Shakespeare boarded with friends, while always maintaining a fine living place for Anne, his wife, and their three children in Stratford. Historians feel confident about Shakespeare's business success due to records describing play performances, but also because of the recorded instances of his making several substantial purchases of property. As early as 1597 he was able to purchase the second largest house structure in Stratford called "New Place." In

1602 he purchased a hundred and seven acres of good farming acreage, and in the same year, he also bought a garden cottage near New Place. He became successful enough to retire and leave London intermittently by 1608, and, permanently, by 1613. Probably The Tempest was his last play, which a number of scholars believed he wrote after retiring to Stratford. The world is fortunate that Shakespeare lived and understood the possibilities of his times. His character Prospero expressed the significance of an individual's rising to an opportunity (The Tempest, I, ii, L. 217-220):

> I find my zenith doth depend upon
> A most auspicious star, whose influence
> If now I court not, but omit, my fortunes
> Will ever after droop.

And Shakespeare, like his character, Prospero, "courted his fortunes." His plays were, and continue to be after 400 years, a "huge box office" success. They live because of Shakespeare's imagination and his genius as a language-maker.

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